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'This ever-recurring Light of the East'



Editor :

Yajan Veer Dahiya

INSTITUTE OF SANSKRIT AND
INDOLOGICAL STUDIES
KURUKSHETRA UNIVERSITY

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EDITORIAL

Our "Prācī-Jyoti" : Digest of Indological Studies is the only journal in India which carries up-to-date information of the work being done here and abroad in the field of Sanskrit and Indology. This issue combines Volumes XXII (1986) and XXIII (1987) and carries 454 gists of notable research papers published in the learned research journals throughout the world.

Volumes upto Number Twenty-one of the Digest have already been published. This one is a combined issue comprising of volumes Twenty-two and Twenty-three.

There does not exist any journal in the universe which presents a systematic account of Sanskrit and Indological studies in its relation to the other pre-historic studies of Europe. The discovery of Sanskrit by the Western scholars in the 18th century was the most important landmark in the field of Sanskrit from which developed the study of comparative Philology and eventually the whole science of Indology. I may even go a step further and say that there is no journal here and abroad which adequately fulfils this object. Although studies in Indology began long ago, it still remains to be completed; with the recent publications its completion has been advanced in a satisfactory manner. P.V. Kane's 'History of Dharmaśāstra', expected to serve many generations of researchers, is now very much dated and remains an elementary book on Indology. An up-to-date account of researches in the field of Sanskrit and Indology is necessary for the students of Sanskrit and for those interested in any branch of Indology. Thus, Digest will meet one of the important needs of scholarship in the area. The research in Indology has advanced recently in another direction also. The latest researches have shown that the influence of the pre-Aryan languages of India on Sanskrit and on the Indo-Aryan in its later stages is considerable and solid results have been achieved by the Indologists.

In the field of Sanskrit and Indological Studies research work is growing fast in different parts of the world. Specialized knowledge accumulated in different areas during the last two and a half centuries is so large that it has become rather difficult for any researcher to keep himself abreast of the latest publications in the various fields. In different countries scholars write their research papers in their own languages, which in itself becomes a major hurdle for a researcher to grasp the contents of a large part of the work being done in his field. Thus,

to assist the scholar we produce in English abstracts of articles published in different languages. This facilitates collection of valuable information, which is helpful in determining the further scope of research.

All the abridgments are carefully checked and furnished with references. The names of authors are given in the Index. The name and number of the research journal in which an article has been published are also listed. Every issue of the Digest provides a broad survey of research activities going on in different research Institutes and Universities in India and outside; relevant details of book reviews and doctoral theses are invariably mentioned in the brief description of the item.

This issue is divided into the following different heads :—

Archaeology, Arts and Crafts, Epics and Purāṇas, Epigraphy and Numismatics, Geography, History, Law, Polity and Administration, Linguistics and Grammar, Literature and Rhetorics, Miscellaneous, Philosophy and Religion—Buddhist and Non-Buddhist, Positive Science, Social and Economical Institutions and Vedic Study.

I hope this Volume will be a useful guide to researchers in the fields of Sanskrit and Indology. The new publication should evoke the same warm response from all the lovers of Indology throughout the world as was done by the previous Volumes.

The Editor of this Volume will consider his labour amply rewarded if it helps the Indologists to find new eras of research.

I am thankful to our subscribers for their continued support as also to the scholars for their gratifying patronage.

I am also thankful to the authorities of the University Grants Commission for providing us financial assistance towards subsidising the publication cost of this journal as per its commitment.

I am thankful to the teaching and non-teaching staff of my office for rendering me all possible help for the timely publication of the Journal.

I am thankful to my colleagues, Dr. (Mrs.) Manjula Girdher, Assistant Editor, and Mrs. Kamla Arora, Proof-Reader of the Institute, who went through the various drafts and read the proofs.

I am equally thankful to our Press Manager, Mr. S.K. Khanna, who printed the entire volume with expertise.

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I acknowledge my deep debt of gratitude to our Patron Shri K. Balaram PVSM Lieut.-Gen. (Retd.), Vice-Chancellor of our University, whose keen interest in Sanskrit and Indological Studies has given us great encouragement in the publication of this Volume.

Yajan Veer Dahiya
Editor

सम्पादकीयम्

अस्माकं प्राचीज्योतिः (डाइजेस्ट आफ इण्डोलोजिकल स्टडिज) एव एतादृशी पत्रिका वर्तते विश्वेऽस्मिन्, यस्यां संस्कृत-प्राच्य-विद्या-सम्बन्धिनी शोधसामग्री नूनमनुहरति काञ्चनमणिसंयोगम्, तथा च लोके शोधपत्रिका-स्वद्यावधि प्रकाशितं समस्त-संस्कृत-प्राच्य-विद्या-शोधलेखानां महापयोर्निधि प्रभूतमालोड्य सारभूतं नवनीतञ्च ततः समुद्धृत्य चारुतया पत्रिकायामस्यां जुगुप्सितम् ।

एकविंशतिपर्यन्तमङ्काः त्वस्याः पत्रिकायाः पूर्वमेव प्रकाशं लेभिरे । अस्यामङ्कद्वयं द्वाविंशतितमं (क्रैस्त षडशीत्युत्तरएकोनविंशतिशतम्) तथा च त्रयोविंशतितमं (क्रैस्त सप्ताशीत्युत्तरएकोनविंशतिशतम्) सम्भूतम् । डेऽस्मिन् चतुःपञ्चाशदुत्तरचतुश्शतम् सारगर्भाः सन्दर्भा वा भान्ति ।

अस्मात्प्राक् लोकेऽस्मिन् एकाप्येतादृशी पत्रिका नैवाभवत् किल लब्धावकाशा, यस्यां संस्कृत-प्राच्यविद्याध्ययनस्य तथा च पाश्चात्य-प्रागिति वृत्तस्याध्ययनं क्रमिकं यथास्थितं वस्तुस्थितिकथनं च प्रत्यक्षरूपेण प्रतिपादितं स्यात् । अष्टादशशताब्द्यां पाश्चात्यविपश्चिदपश्चिमा गीर्वाण-वाणीमवष्टम्भाः, भाषातत्त्वं बुभुत्सुभिस्तैः संस्कृतसमुद्रमालोड्य तुलनात्मक-भाषाविज्ञानरूपं रत्नमेकमाविष्कृतम्, तत एव प्राच्यविद्याध्ययनस्य स्फूर्तिस्तै-रुपलब्धेति समवधारणेऽपि नास्ति काप्यत्युक्तिः । अत्र एतदप्यवधेयं भवति यदमुमुद्देशं पूरयितुं नास्ति किमपि पत्रम् ।

प्राच्यविद्याध्ययनं बहुपूर्वं समारब्धम् परं पूर्णतां न गतम् । आधुनिके युगेऽस्यां दिशि विद्वद्भिर्महत् प्रयतितम् । काणेमहाभागस्य धर्मशास्त्रस्येतिवृत्तं नैकशतानि वर्षाणि यावदनुसंधातुणां कृतेऽलं भविष्यति - इति विभालयन्ति स्म विपश्चिदः, परमन्यैरन्यैर्नूतनैरनुसन्धानैर्धारणाय निरस्तीकृता, तथा चेतिवृत्तमिदं प्राच्य-विद्याप्रसङ्गेऽल्पदेशीयं सीमितञ्च सम्प्रवृत्तम् । अधुनातनकाले संस्कृत-प्राच्यविद्याप्रसङ्गे शोधलेखानां गणना आवश्यकी वर्तते, यतो हि संस्कृतज्ञाः तथा च प्राच्य-विद्याविशारदाः स्वीये स्वीये विषये तथा तथा उदन्तमुद्वहेयुः । विद्याक्षेत्रे पत्रिकैषा बहुषु विषयेषु महत्त्वपूर्णं कार्यं साधयिष्यति इति न मे लेशतोऽपि सन्देहः । आधुनिके काले प्राच्यविद्याविषये शोधकार्यमुच्चतमां कोटिमाटीकमानं नैकदिशासु सम्प्रवृत्तम् । प्राच्य-विद्या-विशारदानां विदुषामर्वाचीनं शोधकार्यं स्पष्टीकरोति यद् भारतीय-प्राग्-आर्य (प्री-आर्यन) भाषाणां तथा चान्ततोगत्वा भारत-आर्य (इण्डो-आर्यन) भाषाणां प्रभावः संस्कृते कात्स्न्येन सुतरां संजाघटीति ।

अस्य लोकस्य विभिन्नेषु क्षेत्रेषु संस्कृतप्राच्यविद्याविषये नैकविधासु शोधकार्यमक्षुण्णप्रवाहेण नितरामवभासमानं प्रचरति । अन्तिमेषु पञ्चाशदुत्तर-द्विशतेषु वर्षेषु विभिन्नेषु क्षेत्रेषु विशाला विशिष्टज्ञानराशिरेकत्रिताऽभूद् यत् शोधच्छात्राणां कृते पार्श्वपार्श्व-नूतनानां प्रकाशितानां शोधकार्याणां निर्णिनीषाभिनिवेशो दुरधिगम्यतया सुस्पष्ट एव । विभिन्नेषु देशेषु स्वस्वभाषास्वेव शोधपत्राणि लिखन्ति विद्वांसः, शोधच्छात्राणां कृते काठिन्यमुपजनयति एतत्, कथं गृह्णीयात् तत्र तत्र प्रतिपादितान् विषयान् इति हेतोर्विदुषां लाभाय विभिन्नासु भाषासु प्रकाशितानां शोधपत्राणामाङ्गनभाषायां सारांशः प्रस्तूयते । अनेन महत्त्वपूर्णा सूचनोपचीयते, येन शोधकार्यस्यागामिनी योजना निर्धारयितुं शक्यते ।

सर्वे संक्षेपा अतिसूक्ष्मया दृष्ट्या संयमिताः, तथा च सापेक्षरूपेण समन्विताः प्रामाण्यकोटिमवगाहन्ते । प्रयोजकानामभिधानानि लेखकनामावल्ल्यां सुतरां पल्लवितानि किल । शोधपत्रिकाया नामधेयमङ्कुश्च, यस्यां शोधपत्रं प्रकाशं लेभे, तदपि सङ्कलितम् । अस्याः पत्रिकायाः प्रत्येकेऽङ्के देशे विदेशे विभिन्नेषु शोधसंस्थानेषु विश्वविद्यालयेषु च जायमानानां शोधकार्याणां सुभृशं विवरणं परां कोटिमवचिनोति, तथा चास्यां ग्रन्थानां पुनःपरीक्षणमपि चाचार्य-पदसम्बन्ध्युपाधीनां प्रासाङ्गिकं सविस्तरं वर्णनं व्यवस्थितरूपेण चारुतया ग्रथितम् ।

अङ्कोऽस्मिन् निम्नलिखिता विभिन्नविषया गर्भीकृताः—पुरातनशास्त्र-कला-शिल्प-महाकाव्य-पुराण-शिलालेख-मुद्राविद्या-भूगोलविद्या-इतिवृत्त-विधि-नीति-कर्मनिर्वाह-भाषाविज्ञान-व्याकरणशास्त्र-साहित्य-अलंकारशास्त्र-विविध-दर्शनशास्त्र-धर्मशास्त्र-बौद्ध-बौद्धेतर-सुव्यक्तविज्ञानप्रभृतयः ।

आशासेऽङ्कोऽयं संस्कृत-प्राच्य-विद्याक्षेत्रे रतानां शोधकर्तृणां कृते कोऽप्यपूर्वः कोशः सम्पत्स्यते । यथाऽस्माकं पूर्वेऽङ्का लब्धप्रतिष्ठा अतिष्ठन्, तथैव नूतनमिदं प्रकाशनं प्राच्यविद्यारसिकैः सादरं स्वीकरिष्यते सोत्साहं च पठिष्यत इति विश्वसिमि । सोऽयं महता प्रयत्नेन सावधानतया च सम्पादितोऽङ्को मौकुरीं श्रियमादधानः प्राच्यविद्यानुरागिणां पथप्रदर्शको यदि भविता तर्हि प्रयत्नममुम् आत्मनः सुतरां फलेग्रहिमाकलयिष्यामि ।

अस्माकमंशदित्सवः तथा च विद्वांसो येऽनुरञ्जकरूपेण साहाय्यं ददति ते सर्व एव नूनं धन्यवादाहर्ताः ।

अहं विश्वविद्यालयानुदानायोगस्यधिकारिणामतीव कृतज्ञोऽस्मि, यैः स्वाऽऽसेधानुसारं धनरूपसाहाय्यं दत्त्वा अस्याः पत्रिकायाः प्रकाशने महती सहायता कृता ।

कुरुक्षेत्र-विश्वविद्यालयस्य संस्कृत प्राच्य-विद्या-संस्थानस्य सर्व एवाधिकारिणः कार्यकर्तारश्च नितरां प्रशंसाभाजनानि यैः स्व-स्व-बुद्धिबलोदयेन अस्याः कालिके प्रकाशने सहायता उपन्यस्ता ।

मम सहयोगिन्यौ श्रीमती मञ्जुला (सहसम्पादिका) तथा च श्रीमती कमला (प्रमाणवाचिका), ये नैकविधानि लेखप्रमाणानि दृग्पथमवतारितवत्यौ, अपि धन्यवादाहे ।

अस्माकं मुद्राङ्कनयन्त्राधिष्ठातृपदमुपलम्भितः श्री एस० के० खन्ना महाभागोऽपि निरतिशयप्रशंसनमालिलिङ्ग, यः स्वकौशलेन कतिपर्यैरेव वासरैरिमां पत्रिकां प्रकाशमुपनिन्ये ।

परमविशिष्टसेवापदकेन तथा चान्यानेकसैन्यविरुदावलिभिर्विभूषितानां भूतपूर्वलेफ्टीनेंटजनरलमहाभागानां साम्प्रतमस्माकं कुलपतिमहोदयानां श्रीमत् के० बलराममहाभागानां पर्युदञ्जनं कृतज्ञतया उररीकरोमि । सैन्यविद्वच्चक्र-चूडामणिभिस्तैर्महाभागैः प्रदर्शितः स्नेहानुरागोऽस्मान् सुतरां प्रेरयति । ते च सन्ति गीर्वाणवाणी-प्राच्याविद्याप्रणयिनः, तत्रभवतां सैन्यविद्वद्धौरेयाणां करकमलेषु पत्रिकामिमां सादरं समुपहरतो नूनं मे हृदि समुत्लसति कोऽप्यपूर्वं आनन्दसन्दोहोद्रेक इति दिक् ।

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Journals Consulted for Abridgment

N.B. :- *Journals utilised for abridgment for this issue.

AA	Artibus Asiae, Ascona (Switzerland).	English
AAIHSR	Adhyayana-Anusandhāna, Institute of Higher Studies and Research. Bapu Nagar, Jaipur.	Hindi
AAn.	American Anthropologist, Washington.	English
AArc.	Acta Archaeological, Budapest.	English
AA.s.	Acta Asiatica, Tokyo.	Bi-lingual
*ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona.	English
Ad.	Adab, Kabul (Afghanistan).	Bio-lingual
Adv.	Advent, Pondicherry.	English
AE	Annee Epigraphique, Paris (France).	French
Afg.	Afghanistan, Kabul (Afghanistan).	English
AFIB	Anjomen e Farhang e Iran e Bastan Tehran (Iran).	Bi-lingual
AH	Aryan Heritage, Monthly Journal of DAVS, New Delhi-55.	English
AI	Ancient India, Bulletin of the Archaeological Survey of India, New Delhi.	English
AIS	Assam Information, Shillong.	Hindi
AJ	Antiquaries Journal, London.	English
AJA	American Journal of Archaeology, America.	English
AJL	Ajasrā, Lucknow.	Sanskrit
AJP	Australian Journal of Philosophy.	English
Alo.	Ālocanā, Delhi.	Hindi
AM	Asia Major, London.	English
AMB	Astrological Magazine, Bangalore.	English
Ami.	Amity, Bombay.	English
An.	Anthropologist, Delhi.	English
Ane.	Anekānta, Delhi.	Bi-lingual
Ant.	Antiquity, Cambridge.	Hindi
Anv.	Anveṣaṇā, Research Journal of L.B. Shastri Kendriya Sanskrit Vidyapeetha, New Delhi.	Bi-lingual
Anvi.	Anvikṣā, Jadavpur University, Calcutta.	Multi-lingual
AO.	Archiv Orientalni, Praha (Czechoslovakia).	Bi-lingual
AOB	Acta Orientalia, Budapest.	English
AOC	Acta Oriental, Copenhagen.	English

*AOM	Ars Orientalis, Michigan Publications on East Asia, 104 Lane Hall, The University of Michigan, Ann Arbor, Michigan 48109.	English
*AORM	Annals of Oriental Research, University of Madras, Madras.	Multi-lingual
AP	Aryan Path, Bombay.	English
APak.	Ancient Pakistan.	English
HPh.	Acta Philologica Scandinavia, Copenhagen	English
APQ	American Philosophical Quarterly, Pennsylvania.	Bi-lingual
AQG	Assam Quarterly, Gauhati.	English
Ar.A	Arts Asiatique, Paris (France).	English
ARB	Asiatic Research Bulletin, Seoul (South Korea).	English
Arc.	Archaeology, New York.	English
Arc.J	Archaeological Journal, London.	English
Arc.R	Archaeological Reports, London.	English
Ary.	Aryana, Kabul (Afghanistan).	Persian
As B	Asian Studies, Bombay.	English
ASEB	Asiatische Studien Etudes Asiatiques, Bern (Switzerland).	Bi-lingual
ASK	Abhinava Surabhārati, Kanpur.	Sanskrit
ASP	Asian Studies, Quezon City (Philippines).	English
As.R	Asian Review, London.	English
*AUJR	Agra University Journal of Research, Agra.	Bi-lingual
AURJF	Avadh University Research Journal, Faculty of Arts, Faizabad.	Bi-lingual
BAHA	Bulletin of Ancient History and Archaeology, University of Sagar, Sagar.	English
BAICE	Bulletin of Sri Aurobindo International Centre of Education, Pondicherry.	English
BASI	Bulletin of the Anthropological Survey of India, Calcutta.	English
BASOR	Bulletin of the American School of Oriental Research, Baltimore (U.S.A.).	English
BASPR	Bulletin of the American School of Pre-historic Research, Harvard.	English
BBPG	Bulletin of the Baroda Museum and Picture Gallery, Baroda.	English
*BCGV	Bulletin of the Chunnihal Gandhi Vidya Bhavana, Surat.	Bi-lingual
BDAC	Bibliographie D.' Archaeology Classical, Rome.	French
*BDCRI	Bulletin of the Deccan College Research Institute, Poona.	Bi-lingual
BDHM	Bulletin of the Department of History of Medicine, Hyderabad.	English

BEFEO	Bulletin de L' Ecole Francaise D. Extreme Orient, Paris (France).	English
Ber.	Berytus, Copenhagen.	English
Bha.	Bhāratī, Varanasi.	English
Bhm.	Bhārata Maniṣā, Varanasi.	English
Bh.V	Bhāratavarṣa, Calcutta.	Bengali
BIA	Bulletin of the Institute of Archaeology, London.	English
BI(E)S	Bulletin of the Institute of Post-Graduate (Evening) Studies, Delhi.	Bi-lingual
BIHR	Bulletin of the Institute of Historical Research, London.	Multi-lingual
BIMB	Boletim do Instituto Menezes Braganca, Bastora (Goa).	French
BISHM	Bulletin of the Indian Society for History of Mathematics, Uni. of Delhi-110007.	Bi-lingual
BITC	Bulletin of the Institute of Traditional Culture, Madras.	English
BJ	Bhavan's Journal, Bombay.	English
BJA	The British Journal of Aesthetics, London.	English
BM	Burlington Magazines, London.	English
*BMA	Bulletin of Museums and Archaeology in U.P. State Museum, Lucknow.	English
BMQ	British Museum Quarterly, London.	English
BO	Bibliotheca Orientals, Leiden.	Bi-lingual
BOML	Bulletin of the Government Oriental Manuscript Library, Madras.	Bi-lingual
BP	Bibliographie De La Philosophie, Paris (France).	Multi-lingual
BPP	Bengal-Past and Present, Calcutta.	English
BPSC	Bulletin of the Philological Society of Calcutta, Calcutta.	English
BPWMB	Bulletin of the Prince of Wales Museum of Western India, Bombay.	English
BRA	Bulletin Vanhet Rijks Museum, Amsterdam (Netherlands).	Dutch
*Br V	Brahma Vidyā, Adyar (Madras).	English
BRMIC	Bulletin of the Rama Krishna Mission Institute of Culture, Calcutta.	English
BS	Bhāratīya Sāhitya, Agra.	Hindi
BSEI	Bulletin de La Societe de Etudes Indochinoises, Saigon.	French
BSL	Bulletin de La Societe de Linguistic de Paris, Paris (France).	French
BSJAS	Bulletin of the School of Oriental and African Studies, London.	English

BSSS	Bhārati-śodha-Sāra-Samgraha, Jaipur.	Hindi
BTLV	Bijdragen Tot Detaal Lan-En Volkenkund, The Hague (Netherlands).	Dutch
Bu.	Buddhist, Colombo (Ceylon).	English
*BV	Bhāratiya Vidyā, Bombay.	English
CAJ	Central Asiatic Journal, The Hague (Netherlands).	Bi-lingual
CAR	Central Asian Review, London.	English
*CASS	CASS Studies, Centre of Advanced Studies in Sanskrit, University of Poona, Poona.	English
CC	Chinese Culture, Taiwan, China.	English
CF	Cultural Forum, New Delhi.	English
Cons.	Conspectus, New Delhi.	English
CQ	China Quarterly, London.	English
CR	Calcutta Review, Calcutta.	English
CRB	Commenta ar Van hugo de Groot op de Lex Romana Burgundio-num, Amsterdam (Netherlands).	Dutch
CSSH	Comparative Studies in Society and History, The Hague. (Netherlands).	English
CT	Ceylon Today, Colombo.	English
CUAHS	Calcutta University Department of Ancient Indian History & Culture, Souvenir, Calcutta.	English
DI	Darshan International, Moradabad.	English
DT	Dārśanika, Traimāsika, Faridcot.	English
DUS	Dacca University Studies, Dacca.	English
EA	Eastern Anthropologist, Lucknow.	English
EACS	East Asian Culture Studies, Tokyo	English
EI	Epigraphia Indica, Delhi.	English
EO	Ethical Outlook, California.	English
EPh.	Etudes Philosophiques, Paris (France).	French
Et.	Ethics, Chicago.	English
ETC	E.T.C., California (U.S.A.).	English
Eth.	Ethnos, Stockholm (Sweden).	English
EV	Epigraphika Vostoka, Moscow.	Russian
*EW	East and West, Rome (Italy).	English
Exp.	Expedition Philadelphia (U.S.A.).	English
FA	France Asia, Tokyo.	Bi-lingual
FL	Folk Lore, Calcutta.	English
FMJ	Federation Museum Journal, Kuala Lumpur (Malaysia).	English
GA	Gazette Des Beaux-Arts, Paris (France).	Bi-lingual
Gav A	Gaveṣaṇā Agra.	Hindi
GCFI	Giornale Critica della Filosofia Italiana, Italy.	English

GI	Glory of India, A quarterly Journal on Indology, Delhi	English
GK	Gengo Kenkyu, Tokyo.	Bi-lingual
Hib.	The Hibbert, Journal, London.	English
HGST	Hiraga Genna riet son Temps, Paris (France).	French
Hind.	Hindustānī Traimāsika, Allahabad.	Hindi
HJAS	Harvard Journal of Asiatic Studies, Harvard.	English
HR	History of Religion, Chicago (U.S.A.).	English
HS	Historickz, Sbormk, Prague.	Czech
HTR	Harvard Theological Review, Massachusetts (U.S.A.).	English
Hum.	Humanist, Ohio (U.S.A.).	English
IA	Indian Antiquary, Bombay.	English
IAC	Indo-Asian Culture, New Delhi.	English
IArc.	Indian Archives, New Delhi.	English
IAS	Indo-Asia, Stuttgart (W. Germany)	German
IC	Islamic Culture, Hyderabad.	English
IH	Indian Horizons, New Delhi.	English
IHQ	Indian Historical Quartely, Calcutta	English
*II	Indo-Iranica: Calcutta.	Bi-lingual
IJJ	Indo-Iranian Journal, The Hague (Netherlands).	Bi-lingual
IILS	Indian Institute of Language Studies, Patiala.	English
*IJDL	International Journal of Dravidian Linguistics, Kerala, Trivandrum—695 001.	English
*IJHS	Indian Journal of History of Science, New Delhi.	English
IJL	Indian Journal of Linguistics, Calcutta.	English
IJP	Indian Journal of Parapsychology, Jaipur.	English
IL	Indian Literature, New Delhi.	English
ILn.	Indian Linguistics, Poona.	English
*IMB	Indian Museum Bulletin, Calcutta.	English
IMR	Indian Museum Review, Delhi.	English
*Ind.	Indica, Calcutta.	English
Inq.	Inquiry, Oslo (Norway).	English
ION	Istituto Orientate de Napoli, Roma.	Bi-lingual
IPC	Indian Philosophy and Culture, Vrindavan.	English
IPQ	International Philosophical Quarterly, New York.	English
*IPQP	Indian Philosophical Quarterly, Poona.	English
IQ	Indian Quarterly. Delhi.	English
IR	The Islamic Review, London.	English
IS	Indian Studies : Past and Present, Calcutta.	English
*JA	Journal Asiatique, Paris (France).	French

JAA	Journal of Archaeology in Andhra Pradesh.	English
JAAS	Journal of Asian and African Studies, Institute for the Study of Languages and Cultures of Asia and Africa, Tokyo Gaikokugo Daigaku. 4, Nishigahara, Kita-Ker, Tokyo 114.	Bi-lingual
JAHR	Journal of the Andhra Historical Research Society, Hyderabad.	English
*JAIH	Journal of Ancient Indian History, Calcutta University, Calcutta.	English
*JAINS	The Journal of Academy, Indian Numismatics and Sigilography, Indore.	English
*JAnt./JSB	Jaina Antiquary/Jaina Siddhānta Bhāskara, Arrah (Bihar).	Bi-lingual
*JAOS	Journal of the American Oriental Society, New Haven (U.S.A.).	English
JAP	Journal of Analytical Psychology, London.	English
JARS	Journal of the Assam Research Society, Gauhati.	English
JAS	Journal of the Asian Studies, Michigan (U.S.A.).	English
*JASB	Journal of the Asiatic Society, Bombay.	English
*JASC	Journal of the Asiatic Society, Calcutta.	English
JASK	Journal of the Asiatic Society, Seoul (S.Korea).	English
*JASOB	Journal of the Asiatic Society of Bangladesh, Dhaka.	English
JAU	Journal of the Annamalai University, Annamalainagar.	Bi-lingual
JBHS	Journal of the Bombay Historical Society, Bombay.	English
JBR	Journal of the Burma Research Society, Rangoon.	English
JBRSP	The Journal of the Bihar Research Society, Patna.	English
JCRAS	Journal of the Ceylon Branch of Royal Asiatic Society, Colombo.	English
JDHB	Journal of the Department of Humanities, University of Burdwan.	English
JEAS	Journal of the East Asiatic Studies, Manila (Philippines).	English
JESHO	Journal of the Economic and Social History of the Orient, Leiden.	English
*JESI	Journal of the Epigraphical Society of India, Dharwar.	English
*JGJKSV	Journal of the Ganga Nath Jha Kendriya Skt. Vidyapeetha, Allahabad.	Multi-lingual

JGRS	Journal of the Gujarat Research Society, Bombay.	Bi-lingual
*JH	Journal of History, Dept. of History, Jadavpur University, Calcutta.	English
*JHR	Journal of Historical Research, Ranchi.	English
*JHS	Journal of the Haryana Studies, Kurukshetra.	Bi-lingual
*JI	Journal of Itihāsa, State Archives, Govt. of Andhra Pradesh, Hyderabad.	English
JIAP	Journal of Indian Academy of Philosophy, Calcutta.	Bi-lingual
*JIBS	Journal of Indian and Buddhist Studies, Tokyo (Japan).	Bi-lingual
JICPR	Journal of Indian Council of Philosophical Research, 14-AB Lal Bahadur Shastri Marg, New Delhi-110001.	English
JICSLs	Journal of Institute for the Comprehensive Studies of Lotus Sutras, Rissho University, Tokyo (Japan).	Bi-lingual
*JIH	Journal of Indian History, Trivandrum.	English
*JIJ	Jijñāsā : Journal of the History of Ideas and Culture, Jaipur.	English
JIMAI	Journal of Indian Museum Association of India, Bombay.	English
*JIP	Journal of Indian Philosophy, Holland.	English
*JJU	Journal of Jiwaji University Gwalior.	Bi-lingual
*JJVB	Journal of the Jain Vishva Bharati, Ladanu (Rajasthan).	Bi-lingual
JKer.U	Journal of the Kerala University Oriental Mss. Library, Trivandrum.	Bi-lingual
*JKS	Journal of Kerala Studies, University of Kerala, Trivandrum.	English
*JKU	Journal of the Karnatak University, Dharwar.	English
JMA	Journal of the Music Academy, Madras.	English
JMBRAS	Journal of the Malaysian Branch of Royal Asiatic Society, London.	English
JMSB	Journal of the Maharaj Sayaji Rao University of Baroda, Baroda.	English
JNAA	Journal of the National Academy of Administration, Mussoorie.	Bi-lingual
JNAN	Jñānāmṛtam, Prof. A C. Swain Felicitation Volume, Utkal University, Bhubaneshwar—751004.	Bi-lingual
*JNSI	Journal of Numismatic Society of India, Varanasi.	English
*JOIB	Journal of Oriental Institute, Baroda.	English

*JORM	Journal of Oriental Research, Madras,	English
JP	Journal of Philosophy, New York.	English
JPHS	Journal of Pakistan Historical Society, Karachi.	English
JPR	Journal of Philosophical Review, New York.	English
JPS	Journal of Polynesian Society, Willington (New-Zealand).	English
JPSK	Journal of Philosophical Studies, Kyoto (Japan).	English
JR	Journal of Religion, Chicago.	English
JRAS	Journal of Royal Asiatic Society of Great Britain and Ireland, London.	English
JRCAS	Journal of Royal Central Asian Society, London.	English
JRS	Journal of Religious Studies, Guru Gobind Singh Department, Punjabi University, Patiala.	English
JRU	Journal of Ranchi University, Ranchi.	English
*JSAOU	The Journal of Sanskrit Academy, Osmania University, Hyderabad.	English
JSEAH	Journal of the South-East-Asian History, Singapore.	English
JSNDT	Journal of the Shrimati-Nathibai Damodar, Thachersey.	English
JSS	Journal of the Siam Society, Bangkok (Thailand).	English
JSSS	Journal of South Seas Society, Singapore.	Bi-lingual
JSU	Journal of the Shivaji University, Kolhapur.	English
JTS	Journal of Tamil Studies, Madras.	Multi-lingual
JTSL	Journal of Tanjore Maharaja Serfoji's Sarasvati Mahal Library, Madras.	Multi-lingual
JUB	Journal of the University of Bombay, Bombay.	English
JUG	Journal of the University of Gauhati, Gauhati.	English
JUP	Journal of the University of Poona, Poona.	English
JWH	Journal of the World History, Paris.	English
JYI	Journal of the Yoga Institute, Bombay.	English
Kad.	Kādambinī, New Delhi.	Hindi
KHR	Karnatak Historical Review, Karnatak.	English
*KJIRSA	Kosal Journal of the Indian Research Society of Avadh, Faizabad.	Bi-lingual
KK	Kāmpila Kalpa, Sagar University, Sagar.	Bi-lingual
KN	Kalā Nidhi, Varanasi	English
KNSAG	Koninklijk Neederlandsch Aadrikskunding Genootschap, Amsterdam (Netherlands).	Dutch

KRIAC	Kalākusumāñjali, Reflection on Indian Art and Culture (special issue of Hermann Gaetz), Department of Museums, Gujarat State, Vadodara, India.	English
KS	Kant Studien, Koln (Germany).	German
KSDP	Kratkie Soobshchemya O Dokladakh Polevikh Issledo-vaniykh Instituta Arkheologi, Moscow.	Russian
KSK	Kalā Saurabha, Kharragarh.	Bi-lingual
KSP	Kannada Sahitya Parishad Patrika, Bangalore.	Kannada
*KURJ	Kurukshetra University Research Journal.	Bi-lingual
LD	Light of Dhamma, Rangoon.	English
LEW	Literature East and West, New Paltz (New York).	English
*LK	Lalita Kalā, New Delhi.	English
Lin.	Lingua, Amsterdam (Holland).	English
LSEWFAP	Le' Spraeck Ende Woord-Book De Frederick De Moutman, Paris (France).	French
LTP	Less Etudes Philophique.	French
Mad.	Madhyamā, Allahabad.	Hindi
Man.	Man, London.	English
Marg	Marg. Bombay.	English
MB	Madhya Bhāratī, Jabalpur.	English
Mb.	Madhya Bhāratī, Saugar University. Sagar.	Hindi
*MBB	Museum Bulletin, Baroda.	English
MBH	Maru Bhāratī, Pilani	Hindi
MBo.	Mahā Bodhi, Calcutta.	English
*ME	The Mathematics Education and Research, Sewan (Bihar).	English
MFAB	Museum of Fine Arts Bulletin, Boston.	English
*MFEA	Museum for Eastern Antiquities, Stockholm (Sweden).	English
Mind	Mind, Oxford (England).	English
MI	Man in India, Ranchi.	English
MIOC	Memories of the Institute for Oriental Culture Tokyo.	Bi-lingual
MIP	Mother India, Pondicherry.	English
MO	Mysore Orientalist, Mysore.	Bi-lingual
Mon.	Monist, Kalifornia.	English
MM	Metric Measures, Delhi.	English
MMCP	Magadh Mahila College Patrika, Patna University, Patna.	Multi-lingual
MR	Modern Review, Calcutta.	English
MS	Modern Schoolman, Missouri (U.S.A.).	English
MSP	Marāṭhī Samśodhana Patrikā, Bombay.	Bi-lingual

MUI	Majalla-i-Ulam-i-Islamiya, Aligarh.	Persian
*MUJ	Marathwada University Journal, Aurangabad.	Bi-lingual
MUJG	Magadh University Journal, Gaya.	English
MUSRJ	Meerut University Sanskrit Research Journal, Ghaziabad (U P.).	Hindi
Mus.	Museum, Belgique (Belgium).	Multi-lingual
Mus. J.	Museum Journal, London.	English
MW	Muslim World, Hardford (U.S.A).	English
*Naim.	Naimiṣīyam, Puranic and Vedic Adhyayana evam Anusandhana Sansthana Naimisharanya, Sitapur.	Bi-lingual
Nat.	Nāṭya, New Delhi.	English
Nav	Navabhārata, Prajñā Pāṭhaśālā Maṇḍala, Wai District Satara, Maharashtra.	Marathi
NC	Numismatic Chronicle, London.	English
*NCPA	National Centre for Performing Arts, Bombay House, Bombay.	English
*ND	Numismatics Digest from Numismatic Society of Bombay.	English
*NPP	Nāgarī Pracārīṇī Patrikā, Varanasi.	Hindi
*NUJ	Nagpur University Journal, Nagpur.	Bi-lingual
NV	NV men, Leiden (Netherlands).	Bi-lingual
OA	Oriental Art, London.	Bi-lingual
OB	The Orient, Bombay.	English
OC	Oriental Culture, Tokyo (Japan).	Japanese
*OH	Our Heritage, Calcutta.	Bi-lingual
OHRJ	Orissa Historieal Research Journal, Bhubaneshwar.	English
OLZ	Orintalische Literature Zeitung : Journal of Oriental Literature, Leipzig (Germany).	German
Or.	Orientalia (New Series) Rome.	Multi-lingual
Orb.	Orbis, Louvain (Belgium).	Multi-lingual
Ori.	Oriens, Leiden (Netherlands).	Bi-lingual
OS	Orientalia Sucana, Uppasala (Sweden).	Multi-lingual
OT	Orient Thought, Poona.	English
OW	Orient/West, Tokyo (Japan).	English
PAPS	Proceedings of the American Philosophical Society. Philadelphia.	English
*Par.	Pārijātam, Sanskrit Monthly Journal from Prem Nagar, Kanpur.	Sanskrit
PB	Prabuddha Bhārata, Calcutta.	English
*PBP	Prajñā-Bhāratī, K.P. Jayaswal Research Institute, Patna.	Bi-lingual
Per.	Personalist, Los Angles (U.S.A.).	English

PEW	Philosophy : East and West, Hawai.	English
PH	Philosophy (Journal of the Royal Institute of Philosophy), London.	English
Ph. Q.	Philosophical Quarterly, Scotland.	English
Phr.	Phronesis Assen (Netherlands).	English
PI	Pshychis International, Moradabad.	English
PIM	Prace I Materialy, Lodzi (Poland).	Polish
PK	Prabuddha Karnataka, Mysore.	Kannada
PKVRJ	The Punjabrao Krishi Vidyapeetha Research Journal, Akola.	English
PO	Poona Orientalist, Poona.	English
PP	Pariṣad Patrikā, Patna.	Hindi
*PPB	Prācya Pratibhā, Bhopal.	Bi-lingual
PPO	Past and Present, Oxford.	English
PQ	Pakistan Quarterly, Karachi.	English
PR	Philosophical Review, New York.	English
PRK	Purākalpa, Varanasi.	Hindi
*Pra.	Prajñā, Varanasi.	Bi-lingual
Pre.	Preraṇā, Jodhpur.	Hindi
PRef.	Philosophia Reformata, Kampen (Netherlands).	Multi-lingual
PT	Parātattva, Bulletin of the Indian Archaeological Society, Delhi.	English
PUJ	Patna University Journal, Patna.	English
*PURB	Panjab University Research Bulletin (Arts), Chandigarh.	English
PWIP	Proceedings of the Winter Institute on Ancient Indian theories on Sentence — Meaning, Centre of Advanced Studies in Sanskrit, University of Poona, Poona.	Bi-lingual
*Pur.	Purāṇa, Varanasi.	Bi-lingual
QJMS	Quarterly Journal of Mythic Society, Bangalore.	English
*QRHS	Quarterly Review of Historical Studies, Calcutta.	English
Que.	Quest, Bombay.	English
RAA	Revue D' Assyriologie et D' Archaeologie Oriental Paris (France).	French
RArc.	Revue Archaeologique, Paris (France)	French
Ras.	Rasavanti, Lucknow.	Hindi
RB	Rājasthāna Bhāraṇī Sadul Rājasthānī, Research Institute, Bikaner (Rajasthan).	Hindi
RBR	The Research Bulletin of Rajasthan Archaeology and Museum.	Bi-lingual
RCAJ	Royal Central Asian Journal, London.	English
RD	Religious Digest, Talangana (Ceylon).	English

RDDO	Repertorire D' art et D' Archaeologie, Paris	French
	(France).	
RDSO	Rivista Degli Studi Oriental, Rome.	Bi-lingual
RHR	Revue de l' Historie des Religions, Paris (France).	French
RIB	Research Information Bulletin, Delhi.	English
RJ	The Research Journal, Sardar Patel University, Vallabha Vidyanagar.	Multi-lingual
RJFA	Research Journal of the Faculty of Art, Banaras Hindu University, Banaras.	English
RJPS	Research Journal of Philosophy and Social Sciences, Meerut.	English
RK	Rehnama-ye Ketab, Tehran (Iran).	Persian
RL	Rūpa Lekhā, New Delhi.	English
*Rm.	Rtam, Journal of Akhila Bhartiya Sanskrit Parishad, Lucknow.	Sanskrit
RM	Review of Metaphysics, New Haven.	English
RO	Rocznik Orientalistyczny, Warszawa.	Multi-lingual
RRL	Revue Romaine de Linguistiques, Bucharest, Rumania.	Multi-lingual
RSBDL	Recherches Sur La Biographie Du Buddha Dans Les Sutrapitaka Et Les Vinayapitaka Anciens.	French
RUS	Rajasthan University Studies, Jaipur.	Bi-lingual
Sa.	Saccu'um, West Germany.	German
SA	Sovietskaya Archaeology, Moscow.	Russian
SAA	Soviet Anthropology and Archaeology, New York.	English
*Sāg.	Sāgarikā, Sagar.	Sanskrit
San.	Sanskṛti, Sagar.	Hindi
Sams.	Samsōdhaka, Dhulir (India).	Marathi
Smvid	Samvid Sanskrta, Traimāsikī, Bharatiya Vidya Bhavan, Bombay.	Sanskrit
Sap.	Saptasindhu, Patiala.	Hindi
Sar.	Sarasvatī, Allahabad.	Hindi
Sav.	Savitā, Ajmer.	Hindi
SB	Śodha Bhāratī. Lucknow.	Bi-lingual
SBB	Sura Bhāratī, Baroda Sanskrit Mahavidyalaya, Baroda	Sanskrit
SE	Sovietskaya Ethnografia, Moscow.	Russian
SIE	Studies in Indian Epigraphy, Journal of the Epigraphical Society of India, Mysore.	English
SIJ	Sino-Indian Journal, Calcutta.	English
*SJB	Studien zum Jainismus and Buddhismus (Gedenkschrift für Ludwig Alsdorf), Alt- und Neu-Indische Studien, Seminar für	German

	Kultur und Geschichte Indiens Universität Hamburg.	
SK	Self-Knowledge, London.	English
Smb.	Sambodhi, Quarterly Journal of L.D. Institute of Indology, Ahmedabad.	Multi-lingual
SMJ	Sarawak Museum Journal, Sarawak.	English
SN	Saṅgīta Nāṭaka, New Delhi.	English
*Sod. Pat.	Śodha Patrikā, Udaipur.	Hindi
SORIB	Swādhyāya, Oriental Research Institute, Baroda	Gujarati
*SP	Sāhitya Patrikā, Dhaka.	Bengali
SPA	Sammelana Patrikā, Allahabad.	Hindi
*SPP	Śāradā Pīṭha Pradīpa, Dwarka.	Multi-lingual
SPr.	Sanskṛta Pratibhā, New Delhi.	Sanskrit
SPRJ	Śodha-Prabhā—a Research Journal, Shri Lal Bahadur Shastri Kendriya Sanskrit Vidyapeetha, Shaheed Jeetsingh, New Delhi—110016.	Bi-lingual
SRA	Sanskṛta Raṅga, Annual, Madras.	English
SS	Sarasvatī Suśamā, Sampurnanand Sanskrit University, Varanasi—221002.	Sanskrit
SSH	Soviet Studies in History, New York,	English
SSoc.	Soviet Sociology, New York.	English
SSP	Sanskṛta Saṅgama, Poona.	Marathi
SSPC	Sanskṛta Sāhitya Pariṣad, Calcutta.	Sanskrit
SV	Sanskṛta Vimarśaḥ, Hoshiarpur.	Sanskrit
SWJA	South Western Journal of Anthropology, New Mexico.	English
Syn.	Synthese, Dordrecht (Holland).	English
Syr.	Syria, Paris (France).	French
TC	Tamil Culture, Madras.	English
TH	Thaqafatu'l-Hind, New Delhi.	Arabic
Theo.	Theosophis, Madras.	English
Thom.	Thomist, Washington.	English
Trip.	Tripathagā, Lucknow.	Hindi
TTDJ	Tirumala Tirupati Devasthanam Journal, Tirupati.	Bi-lingual
UA	United Asia, Bombay.	English
UAS	University of Allahabad Studies, Allahabad.	English
UB	Uttara Bhārati, Agra.	English
UJH	University Journal of History, Jabalpur.	English
UPHS	Journal of the U.P. Historical Society, Lucknow.	Bi-lingual
URSSH	University of Rajasthan Studies. Dept. of Sanskrit and Hindi, Jaipur.	Bi-lingual

Va.	Varadā, Bisau, Rajasthan.	Hindi
VA	Viśvabhāratī Annal, Calcutta.	English
Van.	Vāṇijyotiḥ – Prof. S.R. Das Felicitation Volume, P.G. Department of Sanskrit, Utkal University, Bhubaneshwar – 751004 (Orissa).	English
*VB	Viśva Bhāratī Patrikā, Shantiniketan.	Hindi
VBQ	Viśvabhāratī Quarterly, Calcutta.	English
VCC	Vivekananda : The Cosmic Conscience, Cuttack.	English
*Vid.	Vidyā, Ahmedabad.	Bi-lingual
Vik. J	Vikram Journal, Ujjain.	Bi-lingual
*VIJ	Vishveshvaranand Indological Journal, Hoshiarpur.	English
Vina	Vīṇā, Indore.	Hindi
VJ	Viśva Jyoti, Hoshiarpur.	Hindi
VK	Vedānta Kesarī, Madras.	English
VP	The Vedic Path : Quarterly Journal of Vedic, Indological and Scientific Research, Gurukul Kangri University, Haridwar.	English
*VS	Viśva Sanskr̥tam, Hoshiarpur.	Sanskrit
*VUOJ	Venkateshwara University Oriental Journal, Tirupati.	Multi-lingual
VVRB	Vallabh Vidyanagar Research Bulletin, Bombay.	Bi-lingual
VW	Vedānta and the West, Hollywood (U.S.A.).	English
WB	World Buddhism, Colombo (Ceylon).	English
Word	Word, New York.	English
WZDHB	Wissenschaftliche Zeitschrift der Humboldt Universität zu Berlin.	German
*WZKS	Wiener Zeitschrift für die Kunde Südasiens und Archiv für Indische Philosophie, Vienna.	Multi-lingual
YBRASC	Year Book of the Royal Asiatic Society Bengal, Calcutta.	English
YE	Young East, Tokyo (Japan).	English
YM	Yoga Mīmāṃsā, Lonavla, Poona	English
ZCSO	Zpravy Ceskoslovenske Společnosti Oriental-Sticke (Proceedings of the Czechoslovakia Oriental Society), Prague, Czechoslovakia.	Czech
*ZDMG	Zeitschrift der Deutschen Morgen- ländischen Gesellschaft, Wiesbaden (Germany).	German
ZE	Zeitschrift für Ethnologie, Braunschweig (W. Germany).	German
ZSAK	Zeitschrift für Schweizerische Archäologie und Kunstgeschichte, Basel (Switzerland)	German

OUR CONTRIBUTORS

N.B. :—This list includes only the names of the Abstract-makers other than the Authors.

<i>Sr. No.</i>	<i>Name and Address</i>	<i>Abbreviation used after the article</i>
1.	Dr. D.B. Sen Sharma (Retd.) Professor, Institute of Sanskrit and Indological Studies, Kurukshetra University, Kurukshetra.	D.B.S.
2.	Dr. N.D. Ghosh (Retd.), Department of Modern European Languages, Kurukshetra University, Kurukshetra.	N.D.G.
3.	Dr. Parmanand Gupta Reader, Department of Sanskrit, Kurukshetra University, Kurukshetra.	P.G.
4.	Dr. S.B. Singh Reader, Department of A.I.H., Culture & Archaeology, Kurukshetra University, Kurukshetra.	S.B.S.
5.	Dr. S.P. Shukla Lecturer, Department of A.I.H., Culture & Archaeology, Kurukshetra University, Kurukshetra.	S.P.S.
6.	Dr. J.P. Gupta Lecturer, Department of Geography, Kurukshetra University, Kurukshetra.	J.P.G.

<i>Sr No.</i>	<i>Name and Address</i>	<i>Abbreviation used after the article</i>
7.	Dr. Narender Kumar Sharma Reader, Department of Library Science, Kurukshetra University, Kurukshetra.	N.K.S.
8.	Dr. Manjula Rani Girdher Assistant Editor, Institute of Sanskrit & Indological Studies, Kurukshetra University, Kurukshetra.	M.R.G.
9.	Dr. A.D. Wadhwa (Late) Lecturer, University College, Kurukshetra.	A.D.W.
10.	Dr. A.C. Dass Lecturer, Department of Sanskrit, Kurukshetra University, Kurukshetra.	A.C.D.
11.	Dr. Manmohan Kumar Reader, Department of History, M.D. University, Rohtak.	M.K.
12.	Dr. Brajesh Krishana Lecturer, Department of A.I.H., Culture & Archaeology, Kurukshetra University, Kurukshetra.	B.K.
13.	Dr. G.U. Thite, Department of Sanskrit, University of Poona, Poona-411007.	G.U.T.
14.	Shri Ramjiyavan Pande Head, Department of Sanskrit, Triloknath Post Graduate College, Tanda-224190 (U.P.).	R.J.P.

<i>Sr. No.</i>	<i>Name and Address</i>	<i>Abbreviation used after the article</i>
15.	Dr. Brij Mohan Sharma Research Associate, Institute of Sanskrit & Indological Studies, Kurukshetra University, Kurukshetra.	B.M.S.
16.	Dr. Arun Kesarvani Lecturer, Department of A.I.H., Culture & Archaeology, Kurukshetra University, Kurukshetra.	A.K.
17.	Dr. Arvind Kumar Vidyalkar Lecturer, Department of Sanskrit, Kurukshetra University, Kurukshetra.	A.R.V.
18.	Dr. Surendra Mohan Mishra Lecturer, Department of Sanskrit, Kurukshetra University, Kurukshetra.	S.M.M.
19.	Dr. Shrikrishan Sharma Lecturer, Institute of Sanskrit & Indological Studies, Kurukshetra University, Kurukshetra.	S.K.S.
20.	Shri D.D. Kapil House No. 225, W. No. 10, Thanesar City.	D.D.K.
21.	Mrs. Kamla Arora Proof Reader, Institute of Sanskrit & Indological Studies, Kurukshetra University, Kurukshetra.	K.A.
22.	Shri Lalit Kumar Assistant Curator, Lalbhai Dalpatbhai Museum, Near Gujarat University, Ahmedabad-380009.	L.K.

I—ARCHAEOLOGY

1. Arun Kumar :—*The Historicity of Rāma and Rāmāyaṇa : An Archaeological Approach.*

JOIB, XXXI, No. 2, 1981 pp. 162-171.

See Under Sec. VI.

2. Devasahayam, N. :—*Roman Jewellery from Vellore Site during the Sangam Period.*

LK. No. 21, p. 53.

Apart from the numerous jewellery hoards from Tamil Nadu, the one discovered at Vellore village in Coimbatore in 1939 is the most significant. It relates the cultural and trade contacts between Rome and India during the first century B.C. to the first century A.D. The hoard includes the ornaments of fingers and neck depicting various animal and floral motifs. Significantly, this hoard has also yielded Roman coins of the emperor Tiberius.—L.K.

3. Dubey, L.M. :—*A Fresh Approach to the Concept and Origin of Temple Architecture in India (A Śilpaśāstric and Archaeological Analysis).*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 111-119.

See Under Sec. II.

4. Dutta, Pratap C. :—*The Aspect of Origin of the Harappan Civilisation and the Ancestry of its Authors.*

IMB, XVI, 1981, pp. 19-24.

Prolonged research and systematic excavations at the Indo-Iranian borderlands as well as in parts of Western India during the past two decades have been most rewarding. The present paper discusses the specific aspect pertaining to the origin of the Harappan civilisation and the ancestry of its authors. The paper also deals with, in brief, the Harappan society and also the physical make up of the authors of the culture as well. In the light of fresh evidences gathered through recent excavations, the study re-investigates the cardinal problem of the origin of the Harappan civilisation and the ancestry of its authors. The much current view of attributing this civilisation to any outside source does

not hold good. It contends the origin of the Harappan culture to a substratum represented by the pre-Harappan cultural base due to the Kot Dijians, Amriahs and Sothians.

Despite morphological similarities of the Harappans with the people of Tepe Hissar and Sakkara, there is hardly any scope to vouch that the Harappans came from the West. On grounds of circumstantial evidence of cultural development in this region, the study argues in favour of biological links and continuities between the pre-Harappans and the Harappans postulating the pre-Harappans as the immediate forebears of the Harappans.—B K.

5. Ghosh, N.C. :—*Satanikota—An Early Historical Fortified Settlement in Andhra Pradesh.*

IMB, XVI, 1981, pp. 28-30.

Satanikota in district Kurnool (Andhra Pradesh) is one of the sites which is to be submerged as a result of the construction of the Srisailem Hydro-Electric Project. This ancient site was first brought to notice in the year 1973-74. The area available for excavation is confined to the southern fringe of the mound and after digging through a few late level pits and early historical deposits the Late Stone Age level was encountered. Late Stone Age tools comprising scrapers, a burin and blades on chert and chalcedony were found on the top of the High Level Gravel bed. Along with these tools no equipment such as pottery etc. or human or animal bones were found. A sterile layer of red *murrum* lies in between the Late Stone Age and the next period of occupation, i.e. Early Historical Period. During the excavations a well-set spread of brick-bats, a massive stone wall and a brick wall were encountered. Towards the toe of the mound a deep rock cut moat running along the wall was also found. This habitation and fortification flourished between the middle of the 1st cent. B.C. to the middle of the 3rd cent. A.D.—B.K.

6. Gupta, Chandra Shekhar :—*A Sealing of Satyabhadra.*

ND, VI, Pts. 1-2, pp. 92-95.

The author has published in this paper a terracotta sealing roughly triangular which was found in the archaeological excavation conducted at Kaundinyapura. The sealing is supposed to have 4 letters in Brāhmī of about 1st century A.D. which have been read as *Savitasa* but the present author is of the opinion that there are 5 letters and complete legend is *Suchabhadasa* in Prakrit, Sanskrit form of the name being 'Satyabhadra'. Though the sealing does not give any title, two coins found from the same region with name Satyabhadra published by

Ajayamitra Shastri, throw some light on it. A comparison of the legend on the coins and sealing reveals that they have the same palaeography. Shastri dates these coins between 1st century B.C. and 1st century A.D. and preferred a pre-Sātavāhana date. The author has shown that the excavator did not record the discovery of the sealing properly. He is of the opinion that the sealing is actually from layer '5' but was found during brushing of layer '4'. Layer '5' has been placed by the excavator in period c. 150 B.C.—200 A.D. The author concludes with the remarks that Satyabhadra was definitely a king ruling over the Vidarbha region in pre-Sātavāhana period who issued these coins and the seal in his name. — M.K.

7. Mishra, C.B :—*Some Problems of the Chalcolithic Cultures of Central India.*

PPB, IX-X, 1981-82, pp. 119-121.

The author has put forward some burning problems of the Central Indian Chalcolithic Cultures and has tried to invite the attention of scholars and archaeologists to find out an agreeable solution by means of further field work in the spread and diffusion of the Ahar-cultural traits. Among some of the chalcolithic sites explored and excavated Kayatha is one. The chalcolithic level at Kayatha has been divided in three sub periods by the excavator on the basis of dates and other considerations. The small scale excavation conducted at the site was aimed at determining the potentialities of the site and ascertaining the stratigraphic position of the chocolate slipped pottery.— M R.G.

8. Mishra, Vina :—*Tripurī Utkhanana se Sātavāhanon ke Itihāsa para Navīna Prakāśa (A New Light on the History of Sātavāhanas from the Excavation of Tripurī).* (Hindi).

PPB, IX-X, 1981-82, pp. 149-160.

See Under Sec. VI.

9. Naseem, Muhammad :—*Bhāratīya Upamahādvīpa men Kapāsa kā Prācīnatama Purātāttvika Pramāṇa (The Oldest Archaeological Evidence of Cotton in Indian Sub-continent).* (Hindi).

PPB, IX-X, 1981-82, pp. 161-164.

This analysis is based on the oldest literary and archaeological (direct and indirect) evidences of the use of cotton in greater India. The oldest archaeological evidences for the use of cotton were found from the time of Indus Valley Culture the period for which can be

decided upto 2200 B.C. The remains of cotton seeds have been found from Mehargarh in Queta Distt. of Pakistan. It is shown that the people of this region were familiar with the use of cotton in about 6000—5000 B.C. and cotton was used for preparing cloth and its seeds for making oil. On the basis of this latest evidence it has been concluded that the cultivation of cotton in Indian-sub-continent is as old as in Africa and W. Asia.—M.R.G.

10. Pal, J.N. :—*Pre-Historic Survey of Southern Uttar Pradesh.*

BMA, XXVII-XXVIII, 1981, pp. 49-58.

The geologico-archaeological excavations conducted in the river valleys of Southern Uttar Pradesh have extended our knowledge of Stone Age cultures of India in several aspects. Pleistocene formations exposed over a considerable area have unravelled the unknown story of man right from the mid-Pleistocene to the early Holocene. Thousands of animal fossils have been extracted from different deposits. A considerable number of lower, middle & upper palaeolithic sites in secondary and primary context have been brought to light in valleys of Belan, Son, Adwa, Ohan, Shahzad, etc. Excavations of the mesolithic settlements have revealed the developmental stages of the microlithic industry. Excavated habitation sites of the neolithic culture have helped in reconstruction of some of the facets of the life of the neolithic people.—P.G.

11. Pal, J.N. :—*Bases of the Neolithic Culture of the Middle Gaṅgā Valley.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 205-216.

Neolithic cultures of both the regions—The Gaṅgā valley and the Vindhya have some common features, e.g. identical microlithic industry and neolithic celts. Although there are some differences also. For instance the terracotta figurines and beads of semiprecious stones found at Chirand are absent in the Vindhyan neolithic culture. Ceramic industry of Chirand shows a developed trait in comparison to that of the Vindhya. Even then it can be said that the neolithic culture of the mid Gaṅgā valley is considerably influenced by the neolithic culture of the Vindhya.

On the basis of a comparative study of the neolithic cultures of both the regions—Gaṅgā valley and Vindhya—it may be concluded that the neolithic culture of the mid-Gaṅgā valley, which has a base on the late mesolithic culture and shows proto-neolithic traits, has its deep roots in the Vindhyan neolithic culture.—A.C.D.

12. Pandey, C.D. :—*Śrṅgaverapura kī Purātātviko Sampadō (The Archaeological Grandeur of Śrṅgaverapura)*. (Hindi).

BMA, XXVII-XXVIII, 1981, pp. 59-62.

Śrṅgaverapura explored by Cunningham, is situated on the right bank of the Gaṅgā in the southwest of the city of Allahabad at a distance of 36 kms. The height of the mound extending upto 5-6 miles is 16 metres, and the ancient remains of 1200 B.C. have been brought to light at a depth of 10 metres. B.B. Lal has tried to assign Rāma to the seventh century B.C. on the basis of the findings from ancient sites of the *Rāmāyaṇa*, such as Janmabhūmi, Kanakabhūmi, Hanumānagaḍhī, Nandīgrāma, Śrṅgaverapura, Bhāradvāja Āśrama, Citrakūṭa, Parihara and Bīṭhūra. According to the author, however, the time of Rāma may be equated with the final date of earthen pots discovered from Bīṭhūra, Parihara and Śrṅgaverapura which may be placed in the intervening period of 1100 B.C. and 1000 B.C. which falls before the date of *Mahābhārata*, i.e., 856 B.C. as suggested by Lal on the basis of excavations at *Mahābhārata* sites. — P.G.

13. Pandey, S.K. & Mishra, Veena :—*Chronology of the Bodhi Rulers of Tripuri*.

PPB, VII, Nos. 1-2, 1979, pp. 55-67.

See Under Sec. VI.

14. Sharma, R.K. :—*Excavations at Gilaulikhera-1982*.

PPB, IX-X, 1981-82, pp. 5-10.

A small scale excavation was conducted during May-June, 1982 at the ancient site of Gilaulikhera located on the left bank of river Kuwari in Morena district of Madhya Pradesh by Prachya Niketan-Centre of Advanced Studies in Indology and Museology, Bhopal, with a view to assessing the archaeological potentialities of the site.

The site has yielded five-fold cultural sequence ranging from proto-historic times upto post-Gupta Period. The importance of the site lies in the fact that it has yielded a 1.3m thick cultural deposit of Painted Grey Ware which is an uncommon phenomenon in Central India. —Editor.

15. Shukla, V.C. :—*Rāṅkī kā Tīlā-Purā Survekṣaṇa (An Archaeological Survey of the Rāṅkī Mound)*. (Hindi).

BMA, XXVII-XXVIII, 1981, pp. 9-16.

This paper contains the survey of the surroundings of the Rāṅkī mound in Sāṅgīpura block of Pratapgarh district in Uttar Pradesh. The

images of Buddha, Viṣṇu and Śiva discovered from the place are an indication of some very important discoveries to be revealed by the excavation of the mound. It is not possible to identify this ancient site with a place known to us from other sources due to the absence of some definite written evidences. However, it may be estimated on the basis of the geographical descriptions that this place was inhabited during the period of the Buddha and was situated in the Mahājanapada named Kośala. The author suggests the identification of the site of the Rāñkī mound with Ālavī to which the Buddha had resorted during his 16th rainy season-stay and which is placed by Pali accounts at a distance of 30 yojanas from Śrāvastī. – P. G.

16. Stacul, Giorgio :—*Bīr-kōṭ ghuṇḍai (Swāt, Pakistan) : 1978 Excavation Report.*

EW, XXX, Nos 1-4, 1980, pp. 55-66.

The excavation at Bīr-kōṭ-ghuṇḍai in the Swāt Valley started in 1978 by the Italian Archaeological Mission with the collaboration of the University of Trieste. Excavation was carried out in two areas (B and C), very close to the previously excavated area (A). In area (B) the burnished ware include types such as the bowl on a conical pedestal, the deep bowl with sinuous profile and straight rim and the large storage-jar with straight sides. The surface-colour is usually black or grey.

The best collection of pottery came from area (C) where the sherds were unworn and fairly large. Red ware is represented by such types as the bowl with flared sides on a conical pedestal, the small globular bowl with low conical pedestal. The majority of this ware shows traces of having been turned on the fast wheel. A large quantity of potsherds of red ware are painted with black bands and sometimes with other motifs too. Some sherds of soapy-grey painted ware were also recovered. Two human terracotta figurines, clay artifacts, stone artifacts, bone and metal artifacts and some types of beads were also recovered from area (B and C).— M.R.G.

17. Stacul, Giorgio :—*Loebanr III (Swāt, Pakistan) : 1979 Excavation Report.*

EW, XXX, Nos. 1-4, 1980, pp. 67-76.

The excavation at Loebanr III, yielded new evidences on the underground structures. Some cooking pots and a stone quern along with two terracotta figurines representing the humped bull and a potsherd with a figure of the same animal, have been found around the fire-places. These evidences throw light on the performance of some

cult ceremony around the fire-places. The finding of the rectangular-shaped, perforated stone knife, a holed axe, two miniature holed, amulets, a bone pin with the head shaped like a tao' tieh mask etc., represents a new type of artifact in the cultural complex of Loebanr III. Rectangular and crescent-shaped knives of stone or bone, generally with two holes, have been recovered in the neolithic layers of Burzahom, in the Kashmir valley. On the basis of some closer affinities in the pottery fabrics and shapes, it can be said that there were relations between Kashmir and Swāt during the second quarter of the 2nd millennium B.C. and by this time more than one route connected Northern China with the northernmost Indo-Pakistan sub-continent valleys. M.R.G.

18. Tiwari, Rama Chandra :—*Kālidāsa-Smārikā kā Mṛtpadaka aura Kavi ki Tithi (The Medallion of Kālidāsa-Memorial and His Date). (Hindi).*

PPB, IX-X, 1981-82, pp. 189-192.

A medallion was exhibited by the All India Kālidāsa Festival Committee Ujjain at the time of their Silver Jubilee celebrations. This medallion is said to carry a picture of Bharat counting teeth of the lion. The author, on the basis of the size of the lion and the man, and some other consideration thinks that it can not be the child-Bharata. According to him it was a picture of a *Vanecara* (hunter) hunting a lion.—M.R.G.

19. Tiwari, V.K. :—*Excavations at Hulāskhera.*

BMA, XXVII-XXVIII, 1981, pp. 41-47.

The ancient site of Hulāskhera which lies at a distance of 28 kms. east of Lucknow and 6 kms. east of Mohanlalganj, was selected for trial excavations during the year 1978-79. Two quadrants were completely excavated and two were only partially excavated. The natural soil was struck at a depth of 4.25 metres below the surface. The vertical cuttings revealed that the site was occupied about the beginning of the 7th century B.C. to c. 7th century A.D. which can be divided into three cultural periods. Period I (c. 700 B.C. to 300 B.C.) has Black Slipped, Black and Red, Northern Black Polished and Plain Grey Wares as the main ceramic industries. Period II (c. 300 B.C. to 200 A.D.) is characterised by the occurrence of Red Ware ranging from medium to coarse fabric. Among the most important discoveries of the structural remains of this period was the discovery of a road, *Rājapatha*, datable to Kuṣāṇa period. Period. III (c. 300 A.D. to 700 A.D.) has Red Ware ranging from medium to coarse fabric as its main ceramic industry. During this

period three structural phases have been uncovered. The ancient site of Hulāskhera is very important for studying the material culture of the Śuṅga, Kuṣāṇa and Gupta periods. — P.G.

20. Wakankar, V.S. :—*Runijā Excavation-1981*.

PPB, VIII, Nos. 1-2, 1980, pp. 27-31.

Runijā, a small town situated on a low hill of the habitation debris and known for a temple of *Cāmūṇḍā Mātā*, is one of the latest sites excavated jointly by the Directorate of Archaeology, M.P. and Vikram University, Ujjain. It provides a cultural sequence right from Kayatha ware period to the modern times. The most significant is its chalcolithic pottery which reveals, according to the excavator, the influence of late Harappan Pottery traits of Gujarat. Because of its peculiarity and independent nature, it may be termed as 'Runijā Ware'. The site has given evidence of the end of the Chalcolithic Cultures in Malwa, possibly account of a devastating flood.—S.M.M.

II—ARTS AND CRAFTS

21. Agrawal, O.P. :—*Sivaramamurti and his Contribution.*

BMA, XXVII-XXVIII, 1981, pp. 5-8.

The paper gives a brief account of the extent of Padma Bhushana Shri Sivaramamurti's contribution to Indian art and culture. The volume of writings of Shri Sivaramamurti is so great that generations to come will be guided by his exposition of Indology, Iconography, Archaeology and Art-History. It was a delight to hear his discourses, heavily punctuated with Sanskrit quotations. His contribution to the development of museum movement in India is well-known. His 'Directory of Museums in India' published in 1959 is one of the authentic accounts of Indian Museums. His 'Natarāja in Art, Thought and Literature' is acclaimed by one and all as a very great contribution. Another of his monumental works is 'Art in India'. He gave a detailed interpretation of *Chitrasūtra* of the *Viṣṇudharmottara* which was published in 1978. A glimpse of his favourite theme "parallels between the arts and the literature" has been elaborately treated in works like 'Kalidasa and Painting' or 'Shri Harsha's observation on Painting' or 'Ethical Fragrance in Indian Art and Literature.' His book 'Shri Laxmi in Art and Thought' represents a work of multifaceted erudition. His 'Some Aspects of Indian Culture' describes the impact of *dharma* and its inter-relationship with culture.—P.G.

22. Agrawal, O.P., Gupta, C.B. & Yadav, A.K. :—*A Note on the Conservation of a Than-ka*

BMA, XXVII-XXVIII, 1981, pp. 17-22.

It gives a detailed account of the treatment of the painting part and border part of a *than-ka* belonging to the State Museum, Lucknow. The *than-ka* depicted an image of Bodhisattva as the main figure. The Bodhisattva was surrounded by some celestial figures in the upper part of the painting and figures of devotees in the lower part. The painting was done on coarse cotton cloth which is by far the most popular support for *than-kas*. The treatment of the *than-ka* was done in the National Research Laboratory for Conservation of Cultural Property, Lucknow.—P.G.

23. Banerji, Dilip Kumar : — *Influence of Buddhism on Indian and Indo-Asian Art.*

PBP, I, Pts. 1-3, 1981, pp. 252-274.

Buddhism which brought in its fold most of the Asian countries and provided a way of life to their people exerted a great influence on the art and architecture of these countries.

In order to convey the message of Buddha, Aśoka patronized the creation of stupas, pillars etc. Gradually in his time the Buddhist art evolved into a definite school. It reached the climax of its development in the Gupta and Pāla periods.

From India this art tradition followed the glorious expansion of Buddhism in other Asian countries where it was synthesised with local techniques and developed into separate traditions of their own and in the shape of the efflorescence, there still exist Ajanta caves, Sanchi stupa etc. in India, the colossal seated image of Buddha, Ruanweli stupa etc. in Ceylon, Kyanzittha, Cave temple and other 'pagodas' in Burma, gorgeous temples and images of Thailand, immortal temples of Angkorwat in Cambodia and Borobudur in Indonesia.—Author.

24. Basu, Sakti Kali : — *A Viṣṇu Image from Jaigram Village (South 24 Parganas).*

JASC, XXIV, Nos. 1-4, 1982, pp. 57-58.

An excellent piece of a four armed Viṣṇu image was brought from a tank in the Sutiranti village, a few miles away from Jaigram. Although worshipped by the villagers under a tree this image is lying unprotected and uncared for.

This image is made of greyish sand-stone. It is 95 cm. high and 37 cm. broad. The image bears different types of ornaments. The upper right and left hands hold *akṣamālā* and *conch* (*śāṅkha*) respectively. The two lower hands are placed on *Cakrapuruṣa* and *Gadādevī*. It is supposed to be of the post-Gupta age, probably 7th century A.D. The Viṣṇu image from Kakdighi (West Dinajpur) has a striking compositional similarity with this Jaigram Viṣṇu. Jaigram Viṣṇu image combines sublime spiritualism of Sarnath school with the emotionalism of its earlier version in a greater or lesser degree. Its construction seems to represent a stage in transition from the Gupta to the Pāla and the fusion of the indigenous idioms with the Gupta art tradition.—D.D.K.

25. Bhomaj, J.D. :—*Bāhubali : A Perspective.*

JAnt./JSB, XXXIV, No. 2, 1981, pp 19-27.

This article is based on some important Jaina works with special reference to Jinasena and Hemchandra and highlights the character of Bāhubali who was the second son amongst the hundred sons of first Tirthaṅkara Ṛṣabhadeva. He was the younger brother of Bharata. He was consecrated and installed by Ādirāja in the office of crown prince and the realm of *Bahali* was offered to him. The responsibility of the entire empire was assigned to them jointly by the Bhagavan himself. He had defeated Bharata in a duel. He is categorised as the first among 24 Kāmadevas and was a great warrior, but he renounced the world and became a monk.

It is only Bāhubali whose icons are worshipped by the Jainas in their shrines along with those of the Tirthaṅkaras. The Jainas do not worship any god or personality other than the Tirthaṅkaras, and Bāhubali. The world wonder icon on the Vindhyagiri at Shravana Belagola, is not of a Tirthaṅkara but of a Bāhubali. His achievements have been discussed in this paper.—D.D.K.

26. B. Krishna :—*Socio-Economic Backgrounds of the Gurjara-Pratihāra Art.*

VII, XX, Pts. 1-2, 1982, pp 243-249.

See Under Sec. XIV.

27. Brajesh, Krishna:—*An Unpublished Image of Viṣṇu from Mauranipur (Jhansi).*

BMA, XXVII-XXVIII, 1981, pp. 63-66.

The paper brings to light an image of Viṣṇu, which has remained unpublished till now and which is cemented in the wall of a private enclosure near Gandhi Vidyalaya at Mauranipur, District Jhansi U.P. The exact location from where it was originally found, is, however, not known. The image is of grey-coloured stone and depicts four-armed Viṣṇu standing in the *Samabhaṅga* posture. He carries three *āyudhas*, i.e. *gadā*, *cakra* and *śaṅkha* and his front right hand is held in the *varada-mudrā*. On the basis of style and plasticity of the image, it may be assigned to c 9th-10th century A.D. and seems to be related to Gurjara-Pratihāra art style. From the discovery of this image and from other findings from Siyadoni it can be presumed that the worship of Viṣṇu was immensely popular among the people, in the 9th-10th

century in the area around Mauranipur and Siyadoni in Jhansi district and Vaiṣṇavism seems to have been patronized by the Gurjara-Pratihāra kings as well as people, in that region.—P.G.

28. Dubey, L.M. :—*A Fresh Approach to the Concept and Origin of Temple Architecture in India (A Śilpaśāstric and Archaeological Analysis)*.

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 111-119

Historians trace the origin of temple architecture in India some where between Maurya and Gupta periods. This does not appear to be true. The essential characteristics of a *prāsāda* (temple) architecture, as laid down in the *Silpaśāstra*, are only a sanctum (*garbhagrha*) and a hall (*maṇḍapa*) which may have a further elaboration of a *śikhara* which is optional. But, the *maṇḍapa* and *garbhagrha* combination of the temple architecture goes back approximately to the chalcolithic period which may be dated to 1800 B.C.—A.C.D.

29. Gerard, Colas :—*Some Remarks about the Construction of the Temple according to Mārīcisamhitā*.

VUOJ, XXI-XXII, Pts. 1-4, 1978—79, pp. 43-49.

The author gives a brief description of the installation of image in the Vaikhānasa temple as referred to in the *Mārīcisamhitā*. Besides this he also discusses the architectural terms and technique as mentioned in texts. He concludes that there is a specific type of architecture and town-planning for the Vaikhānasas which is different from the Śaiva and Pāñcarātra ones.

In the *Mārīcisamhitā*, the metaphysical and ritual structures are prevailing over the architectural construction. They constitute the real frame of the architectural praxis.—S.B.S.

30. Granoff, Phyllis :—*Vṛścikodari : A Study of the Relationship between Myth and Image in Indian Art*.

EW, XXX, Nos. 1-4, 1980, pp. 77-86.

The author discusses the images of a goddess with a scorpion on her belly, identifying her as Bhadrakālī of the myth of the destruction of Dakṣa's sacrifice. She was, further, related with the images of goddesses known as eight Cāmuṇḍās and nine Durgās. Both groups along with Bhadrakālī were finally interpreted as fluctuating groups of goddesses brought together under the influence of directional symbolism,

the nature of which does not demand strict regulation of the identity and appearance of its individual member. The paper, thus, has traced the progress of Bhadrakālī from her inception in a specific myth to her transformation into a participant in a general pattern governed by directional symbolism.—S.B.S.

31. Gupta, Krishna : —*Lakuliṣa—Pāśupata evam Tumaina kī Lokuliṣa Pratimā (Lakuliṣa-Pāśupata and Idol of Tumain Lakuliṣa). (Hindi).*

JJU, II, No. 2, 1982, pp. 1-4.

The article reports that an idol of *Lakuliṣa* has been found from an important site named Tumain in Gunā district of Gwalior region. This idol belongs to 9th century A.D. This artifact is very important for an iconographical and architectural study of Gurjara-pratihāra period. *Lakuliṣa* is posed in *utkuṭikāsana* and is placed on lotus. The two arms of *Lakuliṣa*, the master of *Yoga* and intellect, are in the pose of *dharmacakra*. The rear right hand carries a book and the left one a *lakuta*. The book is a symbol of preceptor of *dharma* and *lakuta* represents his consciousness. The earlobes of *Lakuliṣa* are long which remind us of the idol of Lord Buddha. The head is covered with a crown of hairtuft. The feet are encircled with the robe of *yoga* (*yogapaṭṭa*) which is the characteristic of a strict *yogī*. *Lakuliṣa* is bedecked with *ūrdhvaliṅga*.

The author also discusses the history and characteristics of the *Lakuliṣa Pāśupata sect*.—N.K.S.

32. Handa, D. : —*An Interesting Image of Yogāsana Sūrya-Nārāyaṇa.*

BV, XLI, Nos. 3-4, 1981, pp. 26-28.

The image of *Sūrya-Nārāyaṇa* sitting in *padmāsana* and *dhyāna-mudrā* has been discovered by the writer of the paper. This image can be ascribed to c. 8th century A.D. Some years back it stood fixed indiscriminately in the wall of Kabir Chaura Temple at Pinjaur, Haryana. The image seems to be influenced by the Jain religion.—A.K.V.

33. Handa, D. : —*An Interesting Viṣṇu Image from Velore (Punjab).*

JGKSV, XXXVII, Pts. 1-4, 1981, pp. 287-290.

The Archaeological Survey of India discovered a beautiful Trivikrama Viṣṇu image some years ago at Velore, 9 kms. away from

Ferozepore in Panjab. It belongs to the 11th century A.D. There are three small figures on either side. On the right stand Śankha-puruṣa, Śrī and Balarāma and on the left Cakra-puruṣa, Sarasvatī and probably Garuḍa.

The one metre high sand-stone image stands in *śamapada* pose on a lotus *pīṭha* placed on *saptaratha* pedestal.

The image is unique in that it is complete and notable for its iconographic feature. — A.C.D.

34. Handa, D. : — *Sculptures from Panjab*.

PURB, XII, Nos. 1-2, 1981, pp. 67-88.

Archaeological explorations and excavations and some chance discoveries have brought to light quite a few interesting sculptures from Panjab. A crudely executed broken bust of a terracotta Mother Goddess has been recovered by the author from the ancient mound of Hathur near Jagraon in district Ludhiana. A fragmentary stone disc having typical Mauryan polish, minutely carved with figures and motifs associated with the cult of the goddess of fertility has been discovered from the Mauryan strata at Ropar. It is considered to be the earliest sculptural evidence and is reminiscent of fine workmanship in the art tradition at Ropar. Two carved plaques slightly late in-date have been recovered from the stupa area at Sanghol. They represent scenes from some Jātaka stories and form the earliest archaeological evidence of the prevalence of Buddhism in the Panjab.

This study takes note of sculptures from places like Ropar, Ludhiana, Sanghol, Dholbaha and Ajadam near Hoshiarpur. It is shown that during the Mauryan, Śuṅga, Kuṣāṇa and Gupta periods, the art of Panjab conformed to the art of the other parts of the country. Probably, as the author thinks, Panjab served as a rendezvous for different art-traditions in the medieval period. The article carries photo-plates of 22 figures discovered from these sites. — M.R.G.

35. Handa, Devendra : — *Icons of Revanta from Osian*.

VII, XX, Pts. 1-2, 1982, pp. 197-200.

The worship of Revanta was popular in Northern India in the medieval period. Revanta, the god of battle-fields, is described at length in mythology. B.N. Sharma has noticed 45 stone images of Revanta found at different places in India, mainly from Rajasthan and U.P. Here two images from Osian (Distt. Jodhpur, Rajasthan) have been

described. Three more Revanta-images, yet unpublished, exist at the same place. The first is in the wall of the *Sachiyā Mātā* temple, the second at the Harihara temple No. 2, which is not clearly known as the shrine has crumbled above the socle and the third is placed in the store of the *Sachiyā Mātā* temple. Worship of Revanta—apparently a part of Sun-worship—was popular among the trading class, who sought protection as well as a prosperous life.—S.M.M.

- 36 Jain, Jyoti Prasad : - *Bhāgwan Gommatesha and Shravana-Belagola*.
JAnt./JSB, XXXIV, No. 2, 1981, pp. 1-18.

Colossus of Bāhubali, popularly known as Gommatesha, was carved out from a fine-grained light grey granite rock at Shravana-belagola, a religious town in Karnataka, the erstwhile princely state of Mysore. The antiquity of this place reaches back to pre-historic period associating it with eminent persons like Ṛṣabha, Bharata, Bāhubali, Rāma, Lakṣmaṇa and Rāvaṇa.

Bāhubali was the younger brother of Bharata, the first chakravartin who refused to submit to the authority of Bharata and consequently a duel was fought between the two brothers. Bāhubali came out victorious, but being shocked at the human frailty he became an ascetic. It presents some historical facts about the situation of the town in the Chennarayapattan taluk of district Hasan in the state of Karnataka. The name Belagola or Shravana-Belagola, the white lake of the Jaina ascetics, is as old as the 6th or 7th century A.D. The 13th March, 981 A.D. has been considered to be the correct date of this image.—D.D.K.

37. Joshi, M.P. :—*A Newly Discovered Early Image of Viṣṇu*.

EW, XXX, Nos. 1-4, 1980, pp. 97-98.

The Viṣṇu image found in the Nakuleśvara Shrine in the village of Marsoli is discussed in this article. The author feels that the image represents the iconographic features given in the *Bṛhatsaṃhitā*. The sculpture combines both pre-Gupta and Gupta features, hence it may possibly belong to the transitional phase from the Kuṣāṇa to the Gupta periods, i.e., the early 4th century. —S.B.S.

38. Kuppaswami, Gowri & M. Haricharan :—*Royal Contribution and Patronage to Indian Music*.

JIH, LX, Pt. 1, 1982, pp. 17-24.

Indian music, through the ages, has always received encouragement and patronage from the enlightened kings. In the Vedas

and later in the *Rāmāyaṇa* and *Mahābhārata* references to musical culture can be traced. In the authentic chronicled history of India which begins with the Mauryan dynasty (325-188 B.C.) in the north and of the Cēras, Pāṇḍyas and Cōḷas in the south and upto the present times in the early decades of the 20th century this royal patronage has sustained. A number of such kings and events are cited and discussed. In the great musical heritage kept alive through royal patronage may be noted the important compositional patterns viz., *Kṛitī*, *Varṇa*, *Tillāna*, *Javali*, *Pada*, *Khayāl Dhrupad*, *Tappa*, *Gazal*, *Bhajans* etc. The present status of excellence of the Indian music, its preservation and propagation, is justified due to such liberal patronage and contribution by royal stalwarts — S.M.M.

39. Lalit Kumar : *An Observation on a Gandharan Frieze in Bharat Kala Bhavan.*

BMA, XXVII-XXVIII, 1981, pp. 67-68.

The paper throws fresh light on a Gandharan relief published by Joseph, M. Dye in *Chhavi-2*, 1981. According to him, the relief is unparalleled in its type due to a second ram moving on the left side of Siddhārtha who is riding on a ram. In the relief, there is a male bust whose face and hands are damaged, and who is also riding on another ram. In the author's view the wrongly observed fifth leg and the frontal treatment of the bust of Siddhārtha's companion had created a misconception in the mind of Dye and he finds it difficult to believe that the companion on the side is also riding on a second ram.—P.G.

40. Mehta, R.N. : — *A Shikargahi Sculpture from Baroda.*

LK, No. 21, pp. 21-23.

While digging foundations for the extension of a workshop at the Engineering college in Old Baroda, a small sculpture was recovered, in 1964, now in the Department of Ancient History and Archaeology in M.S. University, Baroda. The sculpture is unique for it represents a hunting scene rarely seen in the Indian Sculpture. It represents six horse riders, two lions and a deer carved in base-relief in blue schist stone. On the stratigraphic and stylistic grounds it has been dated to sometime between 10th-12th century A.D. L.K.

41. Meister, Michael W. : — *Bīṭhū : Individuality and Idiom.*

AOM, XIII, 1982, pp. 169-186.

The primary purpose of this article is to document a neglected monument, the Śiva temple of village Bīṭhū in Pāli district of

Rajasthan. The author also tries to illustrate how the temple contributes to our understanding of the interaction of style and idiom in Indian architecture. The construction of the present temple is most probably contemporary with Śiluka's (the Pratihāra king of Mandor) reign. However, another possibility for patronage of this temple is of the Gurjara Pratihāras of Ujjain and Kannauj themselves.

Stylistic parallels for the Bīṭhū temple can be seen in the early eighth-century sub-shrines at Menāl; the first Sūrya Temple at Osiañ; temple fragments from Mandor; the *Kālikāmātā* Temple at Chittorgarh and the dated (738) but plain temple at *Kansuāñ*. If the temple at Bīṭhū shows certain architectural features that link it to other *Mahā-Māru* temples, it also shows sculptural and decorative qualities that reveal Mahā-Gurjara characteristics known from southern Rajasthan and northern Gujarat. — B.K.

42. Mibu, Taishun & Hirai, Yūkei : — *Present State of the Mo-kau-ku Cave Temples at Tun-huang.*

JIBS, XXVIII, No. 2, 1980, pp. 1-12.

The Mo-kau-ku cave temples are yet to receive proper attention of the researchers. These caves differ somewhat from the stone cave temples of Ajanta and Ellora in India. They are made from a mixture of sand and earth with rocks of many sizes and shapes and almost no statue is directly carved from rock. The modes of clay statues and wall-paintings also vary. Of the more than 2000 clay statues discovered, 1400 are in good state of preservation, 70 are in poor condition, and 720 have been restored. Extant caves number about 600, and 492 approximately contain clay statues and wall-paintings. The caves in Mo-kau-ku can be divided on the basis of periods of construction and related dynasties into three major periods : (1) Early period : the development period (Northern Wei, Western Wei, Northern Chou), (2) Middle period : the period of peak prosperity (Sui, T'ang) and (3) Late period : the period of decline (Five dynasties, Sung, Hsi Hsia, Yüan). The development in the *maṇḍala* patterns and the Buddhist images can be a guide in this direction. The stone cave-temples at Mo-kau-ku can shed light on the relation of society and Buddhism of Tun-huang and also the Buddhist literature. Tun-huang has considerably influenced the world of East Asia of which Japan is a part. — S.M.M.

43. Murari, Krishna : — *Buddhist Sculptures of Thailand.*

VII, XX, Pts, 1-2, 1982, pp. 250-253.

The Buddhist sculptures and other art objects of Thailand betray a unique artistic tradition. Reginald Le May speaks of nine schools of

art which existed in Thailand. A study of the Buddhist sculptures can shed light on the Indian influence on Thai Buddhist art which Coedes divides into three successive phases. The Thai sculptures before the 12th century were totally Buddhist and conventionalised. The image of Lord Buddha is depicted as per his existence before *Nirvāṇa* in a unique style. Bronze was the most used material for the purpose and more common images were of stucco. By the 14th century, a Thai style in Bronze-work had developed.—S.M.M.

44. Murthy, M. Krishna :—*Some Important Temples of Andhra Pradesh.*

Jl, VIII, No. 1, 1981, pp. 159-172.

Andhra Pradesh has a unique place in Indian history. It has many centres of art and culture. Some of them are indigenous in character. In ancient Indian life, religion was inseparable and the construction of temples, which served as social and educational institutions, was considered as one of the sacred duties of kings as well as of commoners. The study of Vedas, Āgamas, Purāṇas, and every other branch of learning was channelled through the service of God and its spread was patronised through the temple.

Tracing the origin of evolution of temple architecture in Buddhist shrines a brief history of the development of temple architecture in Andhra upto Vijayanagar temples has been given in this paper. This paper also gives a brief account of the following few temples along with their possible illustrations :—(i) Śiva temple at Gudimallam, (ii) Kapoteśvara temple at Chejerla, (iii) temples at Mukhalingam, (iv) temples at Alampur, (v) Hemavati, (vi) Biccavole, (vii) Nidigonda, (viii) Palampet, (ix) Tadapatri.—A.D.W.

45. Nath, R. :—*Note on the Individuality of the Jaina Art.*

JAnt./JSB, XXXIV, No. 2, 1981, pp. 33-38.

Attempt has been made here to prove the individuality of Jaina Art through some unique and distinguishing features. Khajurāho has a distinct personality in the vast array of Indian Art. Nine unique features of Pārśvanātha Jaina Temple of Khajurāho are discussed which establish the individuality of Jaina Art. These features give the temple an unusual and definitely a unique character in the whole series of the temples of Khajurāho and bestow upon it a typically Jaina impression. Eight plates, showing ornamental themes, angles, architecture, postures of *devāṅganās* etc. on the exterior and interior of the temple, are also given.—M.R.G.

46. Pal, Pratapaditya :—*Early Paintings of the Goddess in Nepal.*

AOM, XII, 1981, pp. 41-48.

The Mother Goddess, in her myriad manifestations, continues to enjoy great popularity in Nepal. Her most common appellation is *Bhagavatī*, a term almost universally applied to any image of a goddess, but in particular to that aspect known as *Mahīśāsūramardīnī*. However, the representations of *Mahīśāsūramardīnī* cannot be dated much earlier than the tenth century, which is also the date of the earliest surviving manuscript of the *Devīmāhātmya*, a text glorifying Durgā as the destroyer of Mahīśāsura and other *asuras*. The present paper describes a number of early manuscript-paintings housed in different museums and libraries.

The earliest and most beautiful manuscript illustrations of Śākta themes known to date portray the seven Mātrikās alongwith Gaṇeśa. These figures occur on the inside of two wooden covers now in the British Library. Another richly illustrated Nepali manuscript of the *Devīmāhātmya* is in Bharata Kala Bhavan. The paintings described in the paper are particularly important, not only for their rarity, but also because they push the history of such paintings back at least to the twelfth century. B.K.

47. Pathak, Narendra Kumar :—*Kendriya Saṁgrahālaya-Gūjarī Mahala Gwalīar men Saṁrakṣita Gaṇeśa Pratimāyen (Gaṇeśa-images of Central Museum Gūjarī Palace, Gwalīar). (Hindi).*

PPB, IX-X, 1981-82, pp. 183-188.

Thirteen Gaṇeśa images have been collected in the Central Museum Gūjarī-mahala, Gwalīar whose sculptural study is based on coins. There is a vivid description of a two-armed Gaṇeśa image of 10th cent. It is an uncomparable image of Gaṇeśa with a lion sitting on the right side. Two images of four-armed Gaṇeśa are preserved in the Museum. Gaṇeśa can be seen riding a rat in *lalitāsana* pose. The lower right hand is broken. The upper hand is holding a *daṇḍa*. There could be seen *paraśu* and *modaka* in his left hand. Some four, eight and sixteen handed images (of 10th-11th cent.) in dancing pose have been discovered from Suhoniya (distt. Morena). The image of Gaṇeśa and Śakti in embracing pose could be seen in *lalitāsana*. Left hands of Gaṇeśa and Śakti are broken. The lower right hand of Gaṇeśa is holding his tooth and upper right hand is broken. The right hand of Śakti is resting on the right shoulder of Gaṇeśa. It resembles the sculptural art of Paramāras.—M.R.G.

48. Rao, M. :—*Iconographic Notes.*

PPB, IX-X, 1981-82, pp. 123-124.

Sculptures of Brahmā and Hari-Hara-Hiraṇyagarbha or Sūrya-Hari-Hara-Pitāmaha belonging to Birla Museum, Bhopal have been described here. Image of four-armed and four-faced (only three faces seen) Brahmā standing on a lotus pedestal with his vehicle goose below has been found from Samasgarh district Bhopal. It is made of red sandstone. Figures of a two-armed seated deity, *gaja* and *vyāla* motif, two attendants standing in *tribhāṅga* pose and a seated female devotee in the *añjali-mudrā* could be seen on the left side of the exterior sculpture. A fine composite image of Hari-Hara-Hiraṇyagarbha (of c. 10th cent. A.D.) has been found from Hūṅgalājgarh, district Mandsaur. The three-faced and eight-armed deity is seated, resting its folded left leg on a high cushion with rounded top in *lalitāsana* pose. It is made of white sandstone. A plain circular *prabhāvalī* with a thick conical lotus border appears behind the head of the deity. Six arms of the deity are broken. The deity has been shown wearing ornaments such as *Kuṇḍala*, *ekāvalī*, *hara*, *yajñopavīta*, *vanamālā*, bangles, waist-girdles, armlets and anklets.—M.R.G.

49. Sampath, M.D. :—*A Temple of Rajendra Cōḷa I.*

VUOJ, XXI-XXII, Pts. 1-4, 1978-79, pp. 51-59.

The author gives an architectural description of the temple, representing a sanctum sanctorum, a vestibule of a big hall or *muṇḍapa*. He also discusses the various images found at the temple. These sculptures represent Dvārapālas, Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇī and Cāmuṇḍā etc. The temple belongs to the period of Rajendra Cōḷa I, regnal year 22nd, i.e. 1033-34 A.D.—S.B.S.

50. Shah, U.P. :—*Minor Jaina Deities.*

JOIB, XXXII, Nos. 1-2, 1982, pp. 82-98.

The iconography of *Hrada Devīs* as available in Jaina texts has been treated here. These goddesses are Śrī, Hrī, Dhṛti, Kīrti, Buddhi, and Lakṣmī. Śrī and Lakṣmī are treated here as two different deities. Along with these *Hrada Devīs* two more Śāntidevī and Puṣṭidevī who are *Dik-kanyakās* are also worshipped in the *Śānti-karma*. Other gods and goddesses have also been treated in this paper such as *Dhvaja Devatās*, *Kuberā* (a female deity), *Kamaṭha Tāpasa*, *Vāstu Devatās*, *Nakṣatra-Devatās*, *Tiṛhi Devatās*, Gaṇapati, minor and later Tantric deities, *Ghaṇṭākarāṇa* and *Maṇibhadra*. The author thinks that all the

available accounts about these deities have very little or no historical basis at all. The iconography of Mañibhadra seems to have been based upon the ancient Yakṣa riding on the elephant, and on the Pārśva Yakṣa with the elephant's face attending upon Pārśvanātha. Mañibhadra Vīra was a tutelary deity of the Oswal Jains who hailed from the famous site of Ośiā. M.R.G.

51. Shah, U.P. :—*Minor Jaina Deities*.

JOIB, XXXI, No 3, 1982, pp. 274-290.

Here four minor Jaina deities have been discussed. Jainism assigns a special duty to the *Laukāntika* gods, who are said to reside at the end of heavens called *Brahmaloka* the Upper-World. According to *Ācārāṅga*, the *Laukāntika Vimānas* are eight fold and infinite in number. Eight classes of these group deities, residing in eight *Vimānas* have been mentioned in the *Bhagavatī-sūtra* as (1) *Sārasvatas*, (2) *Ādityas*, (3) *Vahnīs*, (4) *Varuṇas*, (5) *Gardatoyas*, (6) *Tuṣitas*, (7) *Avyābādhas*, and (8) *Āgneyas*. Besides these eight classes, there are sixteen more group deities known as *Devarṣis*. Iconography of *Devarṣis* is given in the *Ācāra-Dinakara*. *Laukāntika* gods are said to approach Tīrthaṅkaras at the time of renunciation. Fifty-six *Dik-kumāris* are associated with the birth-ceremony of the Tīrthaṅkaras. *Dik-Kumāris*, also find mention in the *Harivaṃśapurāṇa*, *Ādipurāṇa* and *Mahāpurāṇa*.

The author has described another minor Jaina deity 'Śānti-devī'. The *Ācāra-Dinakara* treats Vijayā and Śānti-devī as identical. The form of Śānti-devī given by the *Nirvāṇakalika* is different from the known forms of Vijayā. According to it, Śānti-devī is white in colour; she sits on a lotus and carries the *kuṇḍikā* and *kamaṇḍalu* in the two left hands and shows the *varada* and rosary in the two right ones. According to the author the form of 'Śānti-devī' or 'Vijayā' is based upon the iconographic peculiarities of the 'Śaivite Gaurī' and her attendant maids.

Jaina temples usually show different *dvārapālas* at the entrance. Jaina texts also describe the *pratihāras* or door-keepers and attendants of the Tīrthaṅkaras. *Digambarapratisthā* works give names of four *pratihāras*—Kumuda, Añjana, Vāmana and Puṣpadanta. All of them guard the four doors of the *maṇḍapa* and have their eyes fixed on the *maṅgala-kalaśa*. But it is not certain whether these figures were carved on the entrance doors of Jaina temples. Four more deities worshiped as *dvārapālas* in the *yāga-maṇḍala* are mentioned in the Digambara texts. They are Soma, Yama, Varuṇa and Kubera. These are also included in the Jaina lists of *Dikpālas* and figuring on the outer walls of temples as such.—M.R.G.

52. Sharma, R.C. :—*Gupta Sculpture from Mathurā*.

BMA, XXVII-XXVIII, 1981, pp. 89-109.

The paper aims at presenting a brief survey of the important art products of Mathurā in Gupta age. The 3rd century or early 4th century pieces represent the era of transition when the Kuṣāṇa trends were on the decline and new features had started emerging. Among the representative sculptures of this Kuṣāṇo-Gupta period are the eight-armed Durgā, the headless female bust, the bust of a Tīrthaṅkara, a colossal standing nude image of Tīrthaṅkara, a dated Buddha statue. The paper discusses the dating of some Buddhist images which needs revision. After surveying the specimens of transitional phase, the paper describes some pieces which are the outcome of real Gupta age when art attained the status of fine arts imbibing exceptional beauty, grace, charm and an inner and deeper message to convey. During the reign of the Bhāgavata Gupta rulers, the Viṣṇu figures from Mathurā represent a high degree of workmanship. An excellent specimen is preserved in the Museum of Fine Arts, Boston. It represents the *Mahāviṣṇu* aspect where the central human head of the deity is flanked by a lion head on one side and the boar head on the other. The Mathurā Museum also possesses a *Nṛśiṃha-Varāha-Viṣṇu* figure which bears almost same iconographic features. Viṣṇu images in the National Museum, New Delhi and the State Museum, Lucknow are also outstanding specimens of the Gupta period from Mathurā. A torso in Mathurā Museum is also a quality product of the Gupta art. The glamour and grandeur of the Gupta art is seen in Brāhmanical, Buddhist and Jaina sculptures alike and no distinction in style can be made between works of art produced for various religions, i.e. among the Viṣṇu figures, the Śaiva sculptures, images of other deities, Jaina sculptures and the Buddha images etc.—P.G.

53. Shastri, Ashoka Nath :—*Kalābau—The Image of the Goddess Durgā*.

Naim., III, Pt. 7, 1983, pp. 78-85.

It is a detailed study of *Kalābau*, a most familiar figure which hardly fails to draw the attention of even the most casual observer who goes to visit the 'Pūjā-Paṇḍālā' to have a look at the image of the great Goddess Durgā. The figure of *Kalābau* is placed beside that of Gaṇeśa. It is a plantain (*Kadalī*)-plant, dressed in red country-made flaxen cloth, veiled like a newly-married Bengalee bride (*bau*). The scriptural name of *Kalābau* is *Navapatrikā* because it is the aggregate of nine-indigenous plants of Bengal. As it is not possible to bathe the earthen image in water this *Navapatrikā* or *Kalābau* serves as a substitute for the imago.

Further, the author has given a list of the names of nine-indigenous plants and their description in brief. A list of the presiding deities of *Kalābau* has also been given. In the end the procedure of the 'pūjā' has been discussed.—K.A.

54. Shukla, K.S. :—*Concept of Indian Temple and its Evolution.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 232-329.

The author suggests that mountain peaks; trees that rise higher and higher and human body (the sitting posture of a *yogin*) served as models for the concept of the Indian temples. The sanctum, the dark interior part of the temple, represented a cave where the primitive dwelt. It is called *garbha-grha*, the womb, where the higher self-devotees is reborn through initiation or self-realisation. The superstructure with peak-like tapering spire represented a mountain which, in its turn, represented the lofty heights from where no return can take place. A.C.D.

55. Shulman, David :—*The Green Goddess of Tirumullaivāyil.*

EW, XXX, Nos. 1-4, 1980, pp. 117-131.

The green goddess Paccaimalaiyamman is linked to the pervasive, classical notion of the creative sacrifice. It is well-known goddess of Tirumullaivāyil, located 13 miles to the west of Madras. There are two main shrines in this village—Mācilāmaṇi Śiva and folk shrine of Paccaimalaiyamman. According to Cōḷa inscription the date of Mācilāmaṇi Śiva is 10th century. The Paccaimalaiyamman shrine is much more recent. Its terracotta icons seem first to have been noticed at the beginning of 10th century. This article gives the iconography of the goddess Paccaimalaiyamman shrine and its relations to the larger sphere of South Indian mythology and popular tradition. The goddess at Tirumullaivāyil is associated with nine large icons of other male figures placed at points around the compound and unsheltered by any roof. Gautama, Munīśvara and Śiva are kept separate from the rest. The author has tried to explain the reason for this arrangement, in the end. —M.R.G.

56. Singh, O.P. :—*Social Aspects of Art in Early Indian Coinage.*

JNSI, XLII, Pts. 1-2, 1980, pp. 66-73.

The coins in the pre-Mauryan times were minted by the guilds or traders. However, from Mauryan period onwards currency was under the direct control of the state. Artisans in ancient India had no individual status or identity. They had collective status and could be identified by

their hereditary vocational designations. Gradually, the workers engaged in minting received full and active patronage of the king. The Guptas realised the dignity of labour and raised the status of labour class. Consequently the artisans made substantial contributions towards enhancing the prestige of art in the country. The motif depicted on the coins of Kumāragupta shows the refined taste of the urban life. In spite of the trend for urbanization in northern India from c. 600 B.C. onward, the rural aspects influenced the mint artists. The figures of the sun, crescent, hill or mountain and the tree-in-railing represent the nature in its varied manifestations. Thus the social aspect of art associated with early Indian coinage is marked with trends of rural and urban traditions.—P.G.

57. Singh, T. :—*An Appraisal of the Data Regarding Temple Architecture Gleaned from Agni Purāṇa.*

Pur., XXIII, No. 2, 1981, pp. 188-200.

Quite true to its encyclopaedic nature and shape, the present text of *Agnipurāṇa* treats a large number of subjects ranging from mythology, religion, philosophy, cosmogony, polity, sociology, poetics, dramaturgy, history, geography, medicine, military science, phonetics, grammar and lexicography to art. While dealing with the aspects of art the *Purāṇa* does not describe them all but selects only temple and city-architecture and iconography with iconometry of certain deities. The paper discusses, on the basis of *Agnipurāṇa*, such topics as —

- (i) Architectural terminology of a temple, (ii) Fruits of consecrating a temple, (iii) Laying the foundation-stone, (iv) Plan, elevation and embellishment, (v) Erection of door and banner, (vi) Consecration of divinities, (vii) Dikpālas, and (viii) Saptabhauma Sabhāmaṇḍapa.

The paper also gives a comparative study of the topics on the basis of the *Agnipurāṇa* and the *Garuḍapurāṇa*.—A.D.W.

58. Soundara, Rajan, K.V. :—*A Note on Sudarśana-Cakra.*

JORM, XLII-XLVI, 1972-1988, pp. 140-144.

See Under Sec. XI.

59. Srivastava, A.L. :—*The Cross-Chain Ornament in Sāñchī Base-Reliefs and its Identification.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 77-86.

There was an ornament composed of two chains worn by both, men and women alike, in a manner that formed a cross over the chest and at

the back as well. This was decorated with flowery designs at the cross, shoulders and hips. The author of this article does not agree with scholars who trace the origin of this ornament as military equipment on the analogy of Gupta sculptures. On the contrary, he traces the tradition of this ornament to the pre-historic times and its continuance upto the 18th century A.D. He identifies this ornament as *vaikakṣyaka*.—A.C.D.

60. Srivastava, V.S. :—*A Unique Inscribed Memorial Stele Dated V.S. 1240 from Chundrāvati (Ābū)*.

JOIB, XXII, Nos. 1-2, 1982, pp. 76-81.

An interesting and unique commemorative stele from Candrāvati an important place of historical value, full of antiquarian remains, is now preserved in the Rajasthan Oriental Institute at Jodhpur. Candrāvati is located at the foot of Mount Ābū (Rajasthan). In the medieval age, it became a prominent cultural centre in western India under the local Paramāras. Though there occurs an inscription on the pedestal, which belongs to the reign of Paramāra Dhārāvārṣa, his name is conspicuous by its absence. It is dated the fifth day of the bright fortnight of *Jyēṣṭha* in V.S. 1240. This memorial slab is important from the viewpoint of its iconographic delineation as well as its epigraphical contents. The inscription is written in Sanskrit language in Devanāgarī script of the 12th cent. A.D. Depiction of Camel in Indian art is very rare. This tablet with a Camel belonging to the 12th cent. A.D., is undoubtedly important and interesting.—M.R.G.

61. Stadtner, Donald M. :—*The Siddheśvara Temple at Palāri and the Art of Kosala During the Seventh and Eighth Centuries*.

AOM, XII, 1981, pp. 49-56.

It is a detailed architectural study of a recently discovered brick temple situated in the village of Palāri (Raipur district of M.P.). The existence of this temple, locally known as the Siddheśvara temple is a testimony to the importance of Kosala (modern south-eastern Madhya Pradesh) as an independent region in Central India sponsoring a distinctive regional school of temple architecture and sculpture during the seventh and early eighth centuries.

Features of the Siddheśvara temple conform to those of the small number of well-known brick monuments from Kosala such as the Lakṣmaṇa-temple at Sirpur, the Indal Deul temple and the Śabarī temple at Kharod (Bilaspur district) and the Rājivalocana temple at Rajim (Raipur district). Following the construction of the temples of

Lakṣmaṇa and Rāma at Sirpur and the Indal Deul shrine at Kharod, the Siddheśvara temple represents in many respects a culmination of certain architectural and sculptural features incepted at the beginning of the seventh century.— B.K.

62. Subramaniam, Savitri & Bhatia, Usha :— *Two Paintings from the House of Chetu.*

LK, No. 21, pp. 53-54.

Chetu had been an artist of Guler Kalam. He was the son of Gurdas, grandson of Sukhanu, great grandson of Khusala and great-great grandson of Manaka. There are only a few paintings which bear the name Chetu. One of his paintings in the collection of Bharat Kala Bhavan, Varanasi, published earlier, bears an inscription : *Chetu de ghara de de* (from the house of Chetu). Two more paintings bearing similar inscriptions have come to light, which are in the Chandigarh Museum. One of these depicts a scene from the *Bhāgavata Purāṇa*, inscribed on its back as *Chetu-e-de-ghare-da-chitra* (the painting from the house of Chetu) and the other a folio from *Rukmiṇi Parīṇaya* with an inscription on its back which reads : *Chetu-e-de-ghare hein* (in the house of Chetu). It appears from these inscriptions that when Chetu's widow died heirless in A.D. 1894 the collection came to Rajol where Chetu's family lived and it may be that the inscriptions were written at that time.—L.K.

63. Tripathi, Krishna Kumar :— *Śahaḍola-Sohāgapura kī Pramukha Jaina-Pratimāyen (Main Jaina-Icons of Shahadol-Sohagpur).* (Hindi).

PPB, IX-X, 1981-82, pp. 175-182.

From the study of copper plates, inscriptions, sealings and coins found from the region of Sohāgapura (Rājābāga) and Śahaḍola, we come to the conclusion that in ancient period this region was very prosperous. Many rare images of 5th cent. to 13th cent. came to light from different parts of this region. Most of these images are of Hindu gods and goddesses. Some icons are of Jaina gods and goddesses such as Rṣabhanātha (Jaina mandira), Rṣabhanātha (Rājābāga) Śāsanadevi Padmāvatī, Jaina Śāsana, Yakṣa-Yakṣī (Ambikā Gaumeda) and Śāsana devī Ambikā (Pāṇḍava Nagara). Instead of the above cited places several images relating to the Jaina sect could also be seen at many places such as—Virāṭeśvara temple, Bāpa-Gaṅgā, Lālājī Sāhaba kī Gaḍhī, Lokanātha Viśvakarmā (House) etc. This strengthens the tradition of 'Religious-Unity.' All the Jaina images are related to A.D. 9th cent. to 13th cent.—M.R.G.

64. Trivedi, S.D. :—*Bundelakhanda ke Mūrtīśilpa men Rāma (Rama in the Iconography of Bundelkhand)*. (Hindi).

PPB, IX-X, 1981-82, pp. 143-148.

Probably the region of the rivers Betavā, Dhasāna, Kena, Tonsa etc. was the land of the *tapobhūmi* of various saints of *Vālmiki Rāmāyaṇa*. Ancient Bundelkhand is known as a part of *Daṇḍakāranya* and is closely associated with the life of Rāma. That is why the legend of Rāma has also been found from Cāndapura, Dudhayī, Siron Kurda, Khajurāho etc. in Bundelkhand. In iconography three types of Rāma have been described Bhārgava Rāma, Dāśarathī or Rāghava Rāma and Balarāma. Instructions for making an image of Rāma are given in different iconographical texts. According to the author most of the medieval icons of Rāma are four-armed and are based on the depiction in *Agnipurāṇa*.—M.R.G.

65. Upadhyaya, Shymanand :—*Rājya-Saṅgrahālaya, Lucknow men Saṅgrahīta Mātṛkāpaṭṭa (Mātṛkāpaṭṭas Collected in Lucknow Museum)*. (Hindi).

BMA, XXVII-XXVIII, 1981, pp. 69-81.

The paper discusses the origin of the seven mātṛkās dealt with in the *Mahābhārata* and the Purāṇas. The Mathura Art of the Kuṣāṇa period preserves the earliest form of the seven mātṛkās and most of the specimen are available in the Mathura Museum. The later developed form of the Mātṛkās is preserved in the Lucknow Museum. The results of a survey of the different *Mātṛkā-Paṭṭas* preserved in the Lucknow Museum have been presented in this paper.—P.G.

66. Vatsyayan, Kapila :—*The Theory and Practice in Indian Arts*.

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 1-28.

The seemingly opposites in disciplines of Indian traditions like *śāstra* and *prayoga*, *nātyadharmī* and *lokadharmī* etc. are segments of a circle rather than a line. According to the author these conceptual models should be re-examined by sociologists as well as historians by studying texts and contemporary regional traditions. The terms *śāstra* and *prayoga* cannot be equated with the terms 'theory' and 'practice' respectively. The efficacy of *śāstra* lies in its utility and practicability. The words *Dharma*, *Aṛtha*, *Kāma*, *Śilpaśāstra*, *Nāṭyaśāstra* etc. denote the disciplines and their applicability. The terms *śāstra* and *prayoga* etc. may be extended to spheres outside the fields of art as well.—A.C.D.

67. Woodward Jr., Hiram W. :—*Tantric Buddhism at Angkor Thom*.

AOM, XII, 1981, pp. 57-68.

The Bayon at Angkor is a pivotal monument. It stood at the symbolic center of the empire of Jayavarman VII and belongs to a historic turning point which marked the culmination of the period of monumental architecture that lasted from the ninth through the twelfth century. The monument heralded the less grandiose traditional Theravādan a Buddhist culture of thirteenth through twentieth-century Cambodia. The movement attracted scholars' attention for quite long but there is still no consensus regarding the identity of certain images. The present paper deals with the iconography of a few important images and their identification.—B.K.

III. EPICS AND PURĀṆAS

68. Bhargava, P.L.—*A Fresh Appraisal of the Historicity of Indian Epics.*

ABORI, LXIII, Pts. 1-4, 1982, pp. 15-28.

Examines the opinion of R.S. Sharma, and demolishes it on the basis of theories of noted archaeologists B.B. Lal and R.C. Gaur. The second controversy put forth by Sircar terming *Mahābhārata* as a myth is criticised the basis of literary and epigraphical evidence. It is concluded with the archaeological findings of B.B. Lal. Affirms the genuineness of the main story of *Mahābhārata*. In the second part he takes up controversies regarding the historicity of *Rāmāyaṇa*. At first points out that several near ancestors and descendants are mentioned in Vedic and Puranic literature. The genealogies of Purāṇas mention the main heroes of the two Epics. Sanskrit grammarians as well as literary compositions also use epic stories. In support Nasik Cave Inscriptions and the travels of Chinese pilgrim Hiuen Tsang have also been mentioned.

Concludes with the remark that there is no warrant to distort the main characters, events and locales of *Rāmāyaṇa* for its chronology. The genealogy given in Purāṇas is the safest guide. According to it Rāma ruled 28 generations before the Bhāratawar. The probable time for *Mahābhārata* is not far from 1000 B.C., and Rāma, therefore, must have ruled around 1500 B.C. —N.K.S.

69. Bhatt, B.N. : *An Analysis of the Rāmāyaṇasārasaṅgrahavivarṇa of Appayya Dīkṣita.*

JOIB, XXXII, Nos. 1-2, 1982, pp. 150-161.

It is analytical study of *Rāmāyaṇasārasaṅgrahavivarṇa*. The author has tried to interpret the *Rāmāyaṇa* of Vālmiki by suggesting the extraordinary greatness of Lord Śiva. Statement put in the mouth of Śrīrāmacandra show his deep-rooted devotion for Lord Śiva. Generally supremacy of Lord Śiva is established as suggested everywhere in the *Rāmāyaṇa*.—Author.

70. Chemburkar, Jaya : — *Rāsapañcādhyaī in the Bhāgavata Purāṇa*.

ABORI, LXIII, Pts. 1-4, 1982, pp. 213-220.

The study is based on the tenth *skandha* of *Bhāgavata Purāṇa* (=BP) which contains in detail love-sports of Kṛṣṇa and Gopis. Adds that BP has essentially a philosophical approach in expounding its concept of devotion. Explains the concept of devotion in the *Bhāgavata Purāṇa*. The two levels of devotion — Saguṇa and Nirguṇa are duly explained. Shifts the focus to *Rāsapañcādhyaī* (Five chapters of *Rāsa-Kṛīḍā*) in the context of devotion in BP. Further explains *śṅgāra bhakti* of the Gopis and *Rāsakṛīḍā* in detail. Shifts attention to the purpose of *Rāsakṛīḍā* in devotion. The *Bhāgavata Purāṇa* holds that the more the gratification of passion the greater is the annihilation of passion and its replacement by calmness and serenity.

Traces the origin of sexuality in devotion by taking examples from BP and states that in devotion the use of sexuality is different. This is explained through Tantric references such as *cakra-pūjā* or *parakīyā*-sexual inter-course with another's wife for worshipping Devi but the Gopis' love for Kṛṣṇa is a different instance altogether. Concludes with the remarks that *Rāsapañcādhyaī* aims at sublimation of obscenity taught by the Tantras.—N.K.S.

71. Deshpande, N.A. :—*Subhāṣitas in the Mahābhārata*.

BV, XL, No. 4, 1981, pp. 56-64.

This paper presents the fourth part of an anthology of maxims from *Mahābhārata* collected by the author. In this part the paper carries the maxims on *kaṇṭaka* (thorn), *kaḍīryatā* (meanness), *kanyā* (daughter), *karṭṛ* (doer), *karman* (action), *kalaha* (strife), *kalyāṇa* (bliss), *kavi* (wise), *kāpuruṣa* (coward), *kāma* (selfish), *kāmakāra* (acting at will), *kāmātman* (desirous), *kārya* (act), *kāla* (time), *kitava* (gambler) and *kirīṭin* (Arjuna).—A.C.D.

72. Dhal, U.N. :—*Tulasī Legend*.

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 227-241.

The tradition of tree worship is very old and is believed to be introduced by the primitive people. The cult of Tulasī seems to have been introduced into Hinduism from a non-Hindu society. In the early age, the adoration of Tulasī plant was probably not acceptable to the society. The Tulasī Legend tells us about her rigorous penance for Viṣṇu. Her intermediary union with Śaṅkha-cūḍa suggests that she was

worshipped by Dravidians before her worship was accepted by the Aryanas.—A.C.D.

73. Dube, Shatrughan : — *Śrīkṛṣṇa—the Director of Many a Revolution, Indian Literature, Dharma, Philosophy and Culture also Super Leader and Historical Personality.*

JJU, II, 1982 pp. 19-22.

Considers Kṛṣṇa as another name for Aṅgīrasa and quotes *Rgveda* and *Chāndogyaopaniṣad*. Compares these references with *Śrīmad-Bhagavadgītā*. These references are shown as truly supported by the *Vaiṣṇava yajña* a method for the worship of Lord Kṛṣṇa as depicted in the *Śāntiparva* of the great epic *Mahābhārata*. Similarly the tradition goes down the sacred lore of *Jātaka* literature as well. On the basis of these texts the time of Lord Kṛṣṇa is fixed as c. 1200 B.C.

Refers to the controversy of double Kṛṣṇa theory based upon confusion. Bhandarkar thinks that the story of Lord Kṛṣṇa came from Syria, this theory was also supported by Malik Mahammad. Roy Chaudhary's analysis proves that there is little difference between Bālakṛṣṇa and Śrīkṛṣṇa. Concludes that Śrīkṛṣṇa was the propounder of Nārāyaṇī Faith that he learnt from his preceptor which is supported by references from Vedic to Epic literature.—N.K.S.

74. Gangadharan, N. :— *Certain Geographical Concepts in the Purāṇas.*

Pur. XXIII, No. 2, 1981, pp. 161-164.

See Under Sec. V.

75. Khiste, B.S. :— *Śrī-Bhāskara Rāya Bhāratī-Dīkṣita aur unakī Gaṇeśasahasranāma para 'Khadyota' Vyākhyā (Śrī-Bhāskara Rāya Bhāratī Dīkṣita and his Khadyota Commentary on Gaṇeśasahasranāma). (Hindi).*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 27-33.

The commentary of *Khadyota* on *Gaṇeśasahasranāma stotra* of *Gaṇeśa-purāṇa*, written by Bhāskara Rāya Bhāratī is very important in the sense that it explains the *stotra* on the basis of our scriptures, according to appropriateness of the context. It also refutes the ambiguous points of former commentators with examples. Though

this commentary is small in size yet it throws light on many topics and establishes the importance of vedic traditions.--A C.D.

76. Kothari, Vinod :—*Antiquities of Jaina-Rāmāyaṇas and Yati Keśavadāsa's 'Rāmacaritra'*.

JJVB, VII, Nos. 7-8, 1981, pp. 6-9.

The cultural and historical value of the numerous Jaina-Rāmāyaṇas intrinsically resembling each other in their contents, language and style can hardly be over estimated. As almost all of them were primarily meant for recitation to the theist Jain audiences, they are composed in popular folk tunes. *Paumacariyaṇi* is said to be the first available Jaina-Rāmāyaṇa written in *Apabhraṃśa* by Vimla Sūri. Several other Rāmāyaṇas had, then, come up. The present paper deals with an anonymous *Rāmacaritra* probably written by Yati Keśavadāsa.--A.D.W.

77. Leyden, Rudolf von :—*Mythologische Thematik in Indischen Spielkarten im Vergleich Zuden Quellen (Mythological Themes in Indian Playcards in Comparison to the Sources). (German).*

WZKS, XXIV, 1980, pp. 181-189.

The mythological content of indigenous Indian card games (*gañjīfā*) in its regional differentiation and especially the lists of Viṣṇu's *avatāras* in such games are compared with Epic and Purāṇic texts. *Gīta-Govinda*, *Matsya*, *Narasimha*, *Agni* and *Varāha Purāṇas*, the *Mahābhārata* and the *Pāñcarātra Saṁhitās* etc. Special attention is given to the position of the Buddha *avata*.a in various regions. It is shown that even the expanded list of *avatāras* in the *Bhāgavata Purāṇa* forms the basis of one card game.—Author.

78. Pandya, B.P. :—*Prātaḥ-Yugala-Kīśora-Stotram : A Study.*

JOIB, XXXII, Nos. 1-2, 1982, pp. 61-63

The study is based on an unpublished manuscript preserved in the collection of The Oriental Institute of the M.S. University of Baroda. The script of the MS is Devanāgarī and its language Sanskrit. It deals with the erotic description of the couple Kṣṛṇa and Rādhā. In the end the text of the stotra has been given with some corrections in the footnotes by the author.--M.R.G.

79. Ray, Vidyutlata :—*The Nilādri-Mahodayam—A Purāṇa of Jagannātha-tattva and Jagannātha-māhātmya.*

VII, XX, Pts. 1-2, 1982, pp. 72-80.

The yet unknown *Sthala-Purāṇa Nilādri-Mahodayam*, containing ninety-one chapters, compiled on the model of the *Puruṣottama-māhātmya* of the *Skanda-purāṇa*, is introduced. It gives evidences on the ritualistic performances of the Jagannātha temple and also it clearly depicts the Orissan culture alongwith the festivals of Lord Jagannātha. The *Purāṇa* has an historical importance too. Copious references are given to trace the society, culture, philosophy and religion of the period. The historical geography of Orissa is also presented. It is a monumental work of Jagannātha cult, and contains much material on Orissan culture. — S.M.M.

80. Rocher, Ludo :—*The Meaning of Purāṇa in the Rgveda.*

WZKS, XXI, 1977, pp. 5-24.

See Under Sec. XV.

81. Singh, S.V. :—*The Varāhapurāṇa and the Varāha-Viṣṇu Theme in Sanskrit Poetry.*

Pur., XXIII, No. 2, 1981, pp. 182-187.

The *Varāhapurāṇa* as available to-day is generally assigned to 9th or 10th century A.D. But the *Varāha-Viṣṇu* theme in Sanskrit is at least 500 years older which means that the *Varāha-Viṣṇu* concept does not originate with the extant *Varāhapurāṇa*. Should it be presumed, therefore, that there was a tradition of Viṣṇu incarnating himself as Varāha for the succour of the Earth goddess from death by drowning in the dooms day-deluge? Or does the existing *Varāhapurāṇa* presuppose another older and original vision of the *Varāhapurāṇa* presumably lost? The answer seems to be 'yes'. The present paper establishes this fact from available literary and other evidences.—A.D.W.

82. Singh, T. :—*An Appraisal of the Data Regarding Temple Architecture Gleaned from Agni Purāṇa.*

Pur., XXIII, No. 2, 1981, pp. 188-200.

See Under Sec. II.

83. Swain, A.C. : —*Birth of Agastya and Vasiṣṭha*

JGKSV, XXXVII, Pts. 1-4, 1981, pp. 29-67.

In Indian literature, the mythology of the birth of the seers Agastya and Vasiṣṭha has been gradually developed, phase by phase, right from the *R̥gveda* to the Upa-purāṇas. The *R̥gveda* says that these two seers were accidentally born to Urvaśī through the twin divinities Mitra and Varuṇa. The subsequent scriptures have elaborated this myth into a peculiar story in their own interesting way. The phases of gradual development of this myth can be noticed in the Vedas, Epics and the Purāṇas. — A.C.D.

84. Tripathi, Ramji : —*Bhaviṣyapurāṇe Rājanaitikarattvavivecanam*
(*Analysis of Political Elements in Bhaviṣya-*
purāṇa). (Sanskrit).

Pur., XXIII, No. 2, 1981, pp. 175-181.

See Under Sec. VIII.

85. Yardi, M.R. : *Theories of Multiple Authorship of the Bhagavad-*
gītā.

ABORI, LVIII-LIX, 1977-78, pp. 1049-1054.

Indian and many western scholars hold that *Bhagavadgītā* (BG) has remained practically unchanged. The theory of multiple authorship of BG is based on the following grounds :

1. The heart of the poem differs in its style from the beginning to the end, so that it cannot be regarded as an original poem on consideration of metrical form; 2. The poem attempts to reconcile many different points of view so that it abounds in 'puzzling anomalies' and 'philosophical inconsistencies' and 3. The different meanings given to the same words are indicative of its 'Patchwork Origin'.

The present study attempts to apply objective tests to determination of authorship problems by the statistical method, viz., analysis of variation between the *adhyaayas*. — A.D.W.

IV. EPIGRAPHY AND NUMISMATICS

86. Avinash :—*An Unique Unattributed Ārjunāyana Coin.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 319-320.

This coin brings, on the obverse, a representation of Lakṣmī holding a lotus in her right hand. Some letters on either side of this figure can be read as (*Ā*) *junāyanā* (*me*). The reverse of this coin contains a figure of a humped bull standing to left. Size of this coin is 1.65 cm. It belongs to 1st century B.C. and constitutes a unique variety.—A.C.D.

87. Bajpai, K.D. :—*Numismatic Evidence on the Extension of Sātavāhana Rule in Central India.*

JNSI, XLIII, Pt. 1, 1981, pp. 63-66.

The author has reported some important discoveries of coins of king Chhimuka, believed to be the originator of an important branch, coins of Sātakarṇi, coins of king Sātavāhana, coins of king Gobhadra, Swāmī Gopa and Śrī Nārāyaṇa etc. The excavations conducted under the direction of the author at Tripurī, Tumain and Malhār have brought to light significant data bearing on the Sātavāhana history. The available evidence clearly indicates that the region of eastern Malwa came under the occupation of the Sātavāhanas in the middle of the 2nd century B.C. during the reign of Sātakarṇi I. How long the occupation lasted is difficult to say. As regards Western Malwa (Avanti) it came under the Sātavāhanas sometime in the beginning of the 2nd century A.D. during the reign of Gautamīputra Sātakarṇi. The Sātavāhana had to shift to regions east and south-east of Malwa before the middle of the 2nd century A.D. The Sātavāhana hegemony spread during different sub-periods over extensive parts of central India, north of the river Narmadā from about the middle of the 2nd century B.C. to almost the end of 2nd century A.D.—P.G.

88. Bhargava, Shashi :—*Gupta Sikkon ke Prṣṭha Bhāga kī Ākṛti (The Figure on the Reverse of Gupta Coins). (Hindi).*

SP, XXX, Nos. 3-4, 1982, pp. 5-16.

Of the ancient Indian coins, the coins of Gupta period are important. In artistic variety and originality they have no parallel.

Scholars differ on various points regarding the figures on both sides of these coins. There is controversy regarding the identification of the woman whose figure is given on the reverse of the coins. Some scholars consider it to be the picture of a goddess while others are of the view that it is the picture of the queen. The author examines the coins critically and concludes that the picture does not pertain to any goddess. The importance of the queen, devine form of king and the physical difference in the figures of women on Gupta coins etc. are the facts which have been discussed in detail. A.D.W.

89. Bhattacharya, P.K. : *On an Imitation Gupta Gold Coin from Sundarban.*

JNSI, XLIII, Pt. 2, 1981, pp. 60-62.

A gold coin was discovered (alongwith three coins of Śaśāṅka) on the bank of the river Curzoncreek in 24-Parganas (West Bengal). It is in an excellent state of preservation and has Śrī on its obverse. A large number of such coins was discovered from the south-eastern portion of the undivided Bengal. Allan and some other scholars have discussed these coins and are of the opinion that they were struck in gold only during the 6th century. Discoveries of Mainamati, however, show that they were struck much later and were made of copper and silver too. This tradition continued till the 9th century. The present coin was not a media of exchange in the new place. According to the author it was used as a necklace —D.D.K.

90. Chatterjee, B. : *-Nāṇaka : A Coin Denomination.*

JNSI, XLII, Pts. 1-2, 1980, pp. 140-142.

In the *Mṛcchakaṭika* of Śūdraka, we find mention of *nāṇaka* which raises the question whether *nāṇaka* was a generic term for a coin or a denomination of a particular type or class of coins. The goddess Nana is found to have appeared on the reverse of both gold and copper coins attributed to Kaniṣka I, Huviṣka and Vāsudeva. It has been reasonably held that *nāṇka* means *nānā-aṅka*, that is, an impression of Nana. From frequent occurrence of Nana on the Kuṣāṇa coins, the denomination appears to have come into vogue in the early centuries of the Christian era, the time of the composition of the *Yājñavalkya-smṛti* which refers to *naṇāṅka ṭaṅka*. The later references suggest that *nāṇaka* continued to be used as a coin-denomination much beyond the Kuṣāṇa period. This coin-denomination was most probably in use in the areas where the coins bearing the figure of the mother-goddess were current. It was, however, limited in use and finally lost its place in numismatic vocabulary.—P.G.

91. Chatterjee, B. :—*Meaning of the Symbols on Early Indian Coinage.*

JNSI, XLIII, Pt. 1, 1981, pp. 60-62.

The trace of pre-historic pictograms or symbols in various devices and designs used on the punch-marked coins may lead us to assume the survival of some elements of the Chalcolithic culture through the symbols used on early indigenous coinage. The trident or the *trishūla* symbol may be traced in the trident-symbol on the head of the 'Lord of Beasts' depicted on a seal of Mohenjodaro. The solar symbol of the punch-marked coins may be traced back on a pottery of the Neolithic age discovered from Piklihal and later on the rock-paintings at Singanpur (Raigarh area) and Sitakhardi (Chambal valley). It seems that animistic consciousness of the primitive mind played a significant role in evolving the symbols that represented the objects of nature, the flora and the fauna. The survival of the Austric and Dravidian cultures may be traced in the religious beliefs and practices of the aboriginal tribes such as Santhals. In the historic age, use of symbols was liberally made by the different religious sects, as if they drew upon a common store-house of symbols and conventional devices.—P.G.

92. Chatterjee, Bhaskar : *Meaning of the Symbols on Early Indian Coinage.*

JNSI, XLIII, Pt. 2, 1981, pp. 92-94.

Coin symbols from Buddhistic, Tantric and Brahmanical points of view have been discussed from the pre-historic period to the early centuries of the Christian era, and thereafter till the growth of Bhakti movement. The symbols on early Indian coinage seem to have been handed down from the pre-historic age and continued in use till the anthropomorphic representation of divinities became popular.

In the historic age, use of symbols was liberally made by different religious sects, as if they drew upon a common store-house of symbols and conventional devices.—D.D.K.

93. Chattopadhyaya, B.D. : *On a Bi-Scriptual Epigraph of the Kuṣāṇa Period from Mathura.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 277-284.

The present paper is concerned with an inscription which appears to have been originally a chance-find at Mathura and has since been acquired by the Mathura Museum. The inscription is engraved on the pedestal of a broken image which the contents of the record reveal to have been that of a Bodhisattva. The inscription is bi-scriptual and of

four lines, the first three lines are written in Brāhmī and the last one is in Kharoṣṭhī. The record mentions the gift, for the welfare and happiness of all beings, of an image of Bodhisattva by Eghaṭṭa, on the sixth day of the third month of the rainy season in the year 46 at the vihāra at Mathura. The major significance of the record derives from the fact that it is bi-scriptual. This is a feature which is absent almost entirely in the range of Mathura records. The record is an evidence of the growth of Mathura's contact with the Kharoṣṭhī-using north-western part of the subcontinent from the Śaka period onward. The paper carries at the end separate notes on Eghaṭṭa & Ehaḍa.—B.K.

94. Choudhuri, S.K. :—*Observations on the Nāgārjunikoṇḍā Inscription of Ābhīra Vasusena-year 30.*

JASC, XXIV, Nos. 1-4, 1982, pp. 42-44.

See Under Sec. VI.

95. De, Gourisankar :—*A Chandragupta-Kumāradevī Coin from Chandraketugarh.*

JNSI, XLIII, Pt. 2, 1981, pp. 46-48.

A rare gold coin, depicting on its obverse the marriage of Chandragupta I and Kumāradevī was picked up by a girl from the bed of a pond at Hadipur, adjacent to the rampart of Chandraketugarh which is now in the Asutosh Museum, University of Calcutta.

There is controversy over both the sides of the coin. Smith ascribes the obverse to the king Chandragupta I while Allan has attributed the coin to Samudragupta. Altekar and the author support Smith's views. On the reverse, the author unequivocally declares it to be Lichchhavi princess Kumāradevī, and king Chandragupta I is lovingly looking at his chief queen suggesting a very happy life. The discovery of several Gupta gold coins takes back the antiquity of the port-city of Chandraketugarh to the Gupta age.—D.D.K.

96. Dobbins, K. Walton :—*Vonones, Maues and Hermaios : The Imperial Coinage of Mithradates II.*

EW, XXX, Nos. 1-4, 1980, pp. 31-53.

See Under Sec. VII.

97. Ghosal, S.N. :—*Mānikiala Stone Inscription of Kanīṣka I-Year 18.*

JASC, XXIV, Nos. 1-4, 1982, pp. 9-15.

Ghosal makes some suggestions on the Sanskrit rendering of the above edict made by D.C. Sircar.

Sircar interprets the words *Purvāyām tithau* as one day before 20th *Kārtika* but it should be "on this day, that is, just preceding or mentioned immediately before". In the 3rd line the word *horamurta* has been differently interpreted by scholars. Ghosal agrees with Lüders who takes it in the sense of *dānaparī*.

The word *apanage* in the 4th line creates some confusion. Senart takes *apanage vihare* as "in the *vihāra* of the small *nāga*". Parigiter translates it as 'in the market place'. Ghosal remarks that the word is an adjective and the identification of the form *apanage* as Skt. *ātmaka* gives good meaning.

The word *ṇaṇa* in the 5th line is baffling and controversial. Sircar takes its meaning as 'beautiful, exquisite', Ghosal adjudicates though reluctantly, best reading as it fits in well in the context of the meaning. The word *jhuva* in the 6th line is Skt. *stūpa*. Lüders reads it *ṭhuva* which seems to be a happy suggestion.

The word *viharakara (vha) eṇa* in 7th line should be interpreted as *viḥārakārāhvayena*. It indicates one who has got the appellation (*āhvaya*) of the maker of the monastery.

The lines 8, 9 and 10 which provide the extract *etena kuśalamūlena budhehi* etc. the finite verb *bhavatu* does not make a complete sense as it seems to have no subject. Sircar's reading does not serve the purpose. The problem has been solved by reading it as *bhūyatām*.

In the line 11 the expression *agrapaḍiaṣae* has been translated as *agra-prat amśāya* by Sircar which does not fit in well. It should be *agrapatyamśakaḥ*. It is the subject and verb to *bhavatu* which remains suppressed but it is to be inferred. It indicates that the major share belongs to Svarabuddhi, who is the brother of Horamurta, who found the image of the Buddha.

Finally, the author has given the translation of the inscription on the basis of above suggestions.—D.D.K.

98. Gokhale, S. :—*New Discoveries in the Sātavāhana Coinage*.

JNSI, XLIII, Pt. 1, 1981, pp. 54-59.

During the course of exploration at Paithan, the author had an opportunity to see some Sātavāhana coins in the collection of Balasaheb Patil. Out of these coins, one is *Gajalakṣmī* type lead coin of king Sātakarṇi II. Earlier the *Gajalakṣmī* type lead coins had to be assigned

to Sātakarṇi II on the basis of stratigraphy. However, the present coin not only depicts *Gajalakṣmī* but also has retained a clear legend *Siri Sarakanisa* on the obverse. The most plausible explanation of the similar *Gajalakṣmī* device on the copper coins of *Avanti* would be that Sātakarṇi II might have opted this coin-device after the annexion of *Avanti* region in his empire. The paper also deals with the three portrait coins of *Gautamīputra*, out of which two have retained the name *Siri Satakanisa* and the third *Sa-Putasa*, and it is an enigmatic problem to which these coins can be attributed. The present coins show that *Gautamīputra* issued these portrait coins for the people of *Nasik-Poona* region, which had been conquered by him from *Kṣaharāta Śakas*, to establish his rule on firm footing. One silver portrait coin of *Yājñasrī* and a terracotta mould containing three sockets for portrait coins have also been discussed in the end by the learned author. P.G.

99. Gorakhnatha : - *Prācīna Bhārata men Kūṭa Sikke : Eka Ārthika Adhyayana* (*Kūṭa-coins in Ancient India : An Economic Study*). (Hindi).

BMA, XXVII-XXVIII, 1981, pp. 31-40.

The paper discusses various economic problems arising from the currency which was in vogue in the form of non-standard coins in ancient India. Monetary and metallic values are the main factors to be considered when coins are used as means of exchange. *Kauṭilya* and *Yājñavalkya* deal with the purchasing power of the consumers in cases where the weight of the coins decreased or when the low-valued metals were mixed in the metals of high-value.—P.G.

100. Goswami, B.N., Ohri, V.C. & Singh, Ajit :—*A Chaurapancasika Style Manuscript from Pahari Area—Notes on a Newly Discovered Devī Mahatmya in the Himachal Pradesh State Museum, Simla.*

LK, No. 21, pp. 9-21.

The *Devī Māhātmya* of Simla Museum is an important dated ms. painted in the *Caurapañcāsikā* style. According to its colophon it has been executed at "Jaisinghdeva Nagar" which has been identified with a village near Bizapur in the hills. Its provenance in the hills is further corroborated by some internal evidences. The *Takri* script has been

used in some minor inscriptions besides the iconography of the goddess which is peculiar to the hills. The colophon provides its date in Śaka era but in the form of a chronogram which reads : *aṣṭa, guṇa, rasa* and *indu*. It yields the year 1638. But when it is reckoned in the specified era it yields an untenable date of the ms. as A.D. 1716. Therefore, the chronogram has been interpreted in other possible eras to provide a date matching with the style of these paintings. Thus, the authors finally provide two alternative dates of the ms. as A.D. 1552 or A.D. 1575.—L.K.

101. Jain, Rakesh :—*Chandela Coins from Tewar.*

JNSI, XLIII, Pt. 2, 1981 pp. 75-76.

Three coins of the Chandelas have been found in Tewar, a small village in Jabalpur (M.P.). Two of these coins are in gold and the third one is a small copper coin. They belong to king Paramardideva and are considered to be unique since no other coin of the king was known earlier.—D.D.K.

- 102 Jain, Usha :—*Rare Silver Coins of the Kalachuris.*

JNSI, XLIII, Pt. 2, 1981, pp. 70-71.

Two silver coins of the Kalachuri kings of Madhya Pradesh have been found from a village Tewar (ancient Tripurī) 13 kms. from Jabalpur. These coins are important from the numismatic point of view. The legend bears Nāgarī characters. They have been attributed to Ratnadeva and were not known so far. This is for the first time that a silver coin of Ratnadeva of the eastern branch of the Kalachuris has come to light.

There were three Ratnadevas in the Ratnapura line of the Kalachuris. Possibly Ratnadeva I introduced the coinage when the city of Ratnapura was built and made the capital of the Kalachuris of South Kosala.—D.D.K.

103. Jash, P. :—*Religion as Reflected on the Post-Gupta Coins from Bengal.*

JNSI, XLIII, Pt. 1, 1981, pp. 75-80.

On the basis of the close scrutiny of two gold coins of Samācārādeva, some coins of Śaśāṅka and the coinage of Jayanāga Prakāṇḍayaśas, it has been held that a large number of Hindu divinities belonging to Vaiṣṇava, Śaiva and Śākta sects have been the subject-matter of coin-devices. However, it is noteworthy that neither the Buddha nor any of his insignia has been considered for representation as the coin-motif

Does it make any reflection on the history of contemporary religions in Eastern India? This may in a nutshell be explained by the lack of popular support from the common milieu and the fact that Buddhism was deemed to be an insignificant as well as unimpressive factor in the field of religious life of this region. — P.G.

104. Jash, Pranabananda :— *The Cult of Śrīlakṣmī in Eastern India as Reflected on the Coins.*

JNSI, XLIII, Pt. 2, 1981, pp. 114-120.

Śrī and Lakṣmī were originally two separate goddesses. They merged together during the Brāhmaṇa-Upaniṣad period. Traces of Lakṣmī worship are available from the Gupta period. She was considered as a goddess of prosperity and she was worshipped in different poses. Scriptural descriptions, sculptural carvings and ancient coins having figures of Lakṣmī have been described fully.— D.D.K.

105. Lahiri, B. :— *Complexities in the Study of Early Medieval Coins of Northern India.*

JNSI, XLII, Pts. 1-2, 1980, pp. 74-94.

This is the text of the author's presidential address at the LXVII Session of the Numismatic Society of India at Bangalore.

In the field of Indian numismatics, there are still certain obscure areas which provide scope for further researches. One such area relates to the Early Medieval Coins of Northern India. The address dwells upon the complexities, problems and importance of the coins of this period from about 600 A.D. to about 1200 A.D. The studies have been made against the background of still earlier coinage of the country. The author examines five proto-types such as Indo-Sassanian, Kuṣāṇa, Gupta, Seated Goddess, Bull and Horseman as well as miscellaneous types which furnish certain bonds common to heterogeneous series of coins. This study raises a number of problems such as 'identification of issuers', and 'absence of coins of great rulers of dynasties.' The author also deals with the difficult subject of metrological diversities. She further discusses the economic implications, religious affiliations, iconographic features and artistic merits of the coins of the early medieval period.— P.G.

106. Mani, B.R. :— *Kālimātā Rāma Ṭāṅkā : A New Type.*

JNSI, XLII, Pts. 1-2, 1980, pp. 143-144.

The author obtained a curious 'Rāma Ṭāṅkā' from Varanasi. The impression on the ṭāṅkā, Kālimātā, found in the Devanāgarī and Bengali

letters alongwith the representations of Rāma and Lakṣmaṇa on its obverse, and *Caturbhuḡī Mahākālī* standing on reclining Śiva on its reverse adds to curiosity. After full description of both sides of the *ṭaṅkā*, the author remarks that the *ṭaṅkā* is interesting also in the sense that it has Vaiṣṇava and Śaiva deities figuring separately on its two sides.—P.G.

107. Mani, B.R. :—*New Evidence Concerning Gold Proto-type Silver Coins of the Gupta Emperors.*

JNSI, XLIII, Pt. 2, 1981, pp. 54-59.

Scholars are more generally of the view that Chandragupta II was the first emperor of the Gupta dynasty who introduced silver coinage after the conquest of Malava and Kathiawad where Śaka-Kṣatrapas were using silver coins in the 1st century B.C.

In 1981, the author found three silver coins from Varanasi, two being mildewed, the third was cleansed. The provenance of these coins is Saidpur Bhitari in Ghazipur district from where a good number of antiquities of the Gupta period have been located. These coins belong to Chandragupta I, Samudragupta and Chandragupta II Vikramāditya. Another recent find of four silver coins of Chandragupta I and Samudragupta from Western part of India leads to rebuttal of certain well founded theories in the Gupta history. The author has furnished a detailed description of the three silver coins.—D.D.K.

108. Morwanchikar, R.S. :—*The Portrait Coins of the Śātavāhana Kings.*

JNSI, XLIII, Pt. 1, 1981, pp. 46-53.

The author discusses four portrait coins discovered from Paithan out of which two are assigned to Vāsiṣṭhīputra Puṣumāvi, one coin to Vāsiṣṭhīputra Śātakarṇi and one to Yajña Śātakarṇi. As regards the portraits of Vāsiṣṭhīputra Puṣumāvi, in one he is shown quite young as compared with the other. The young portrait is suggestive of the fact that the king introduced these coins early in his reign. The legend on the obverse has a close affinity with the Dravidian dialects, some letters are suggestive of its Dravidian nature. The attribution *Hiru* on the reverse instead of general attribute *Thiru* is also noteworthy. All the finds strengthen the view that Pratiṣṭhāna was the capital of the Śātavāhanas from early times to the rule of Yajña Śātakarṇi. Some portrait coins of Vāsiṣṭhīputra Puṣumāvi and Gautamīputra Yajña Śātakarṇi have also been recovered from the ancient site on banks of the river Godāvarī from an unknown person. Out of these coins also, an attempt has been made here by the author to highlight the special features of the two portrait coins in silver.—P.G.

109. Mukherjee, B.N. :—*A Note on a Bi-Scriptual Epigraph of the Kuṣāṇa Period from Mathura.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 285-286.

The present paper draws our attention to an inscription published by B.D Chattopadhyaya in the same journal. Here the earlier reading of the record is improved. According to Mukherjee, the full inscription can now be read as *Budhasa pratime mahādanāyaka Ehaḍa* and can be translated as 'The image of the Buddha (a gift) of *mahādanāyaka Ehaḍa*'.—B.K.

110. Mukherjee, B.N. : *An Indo-Scythian Queen.*

JASC, XXIV, Nos. 1-4, 1982, pp. 48-51.

See Under Sec VI.

111. Mukherjee, B.N. : *A Note on Two Laghman Edicts of Aśoka.*

JASC, XXIV, Nos. 1-4, 1982, pp. 52-53.

Two edicts of Aśoka were discovered during 1969-73 in the Laghman valley of Afghanistan. These are in the Aramaic language. They also contain a few words of non-Aramaic origin. Discussions on these inscriptions have been published in Russian, German and English papers. These edicts are divided into three parts. The first part of each edict refers to Aśoka's orders against hunting and performance of frivolous things. The second part indicates distances of several places from the site of the record and the third part names the persons responsible for engraving the epigraph.

The author is concerned with a particular word in the second part. The term concerned occurs in the expression *Znh rh krpty*, meaning 'this road (is called) *Kārapathi*'. The word *Kārapathi* is of Iranian origin, and means 'military road' or 'lord's road'. It is probably identical with the "royal road" referred to by Eratosthenes (c. 275-194 B.C.), a junior contemporary of Aśoka, leading from Western Asia to Palibothra (Pāṭaliputra) through Taxila etc., Megasthenes and Eratosthenes got the information from a "register" on the royal road which was of unquestionable authority. The paper highlights the importance of the second part of each of the Laghman edicts.—D.D.K.

112. Mukherjee, B.N. :—*A Note on A Bactrian Inscription from Airtam (USSR).*

JASC, XXIV, Nos. 1-4, 1982, pp. 54-56.

A pedestal inscription has recently been discovered at Airtam, 18 kms. east of Termez in Uzbekistan (USSR). Airtam is famous as the

site of the ruins of a Buddhist establishment, datable to c. 1st century A.D. According to Soviet scholars it is the first monumental Bactrian inscription found on the territory of Soviet Central Asia. The inscription throws light on the history of the expansion of the limits of the Kuṣāṇa empire. It is engraved in Bactrian on the upper part of a limestone pedestal carrying two human figures in high relief. The epigraph consists of six lines but each line is partly mutilated. The record refers to the reign of king Huviṣka of the Kuṣāṇa royal family. It also speaks of a high official called Shod (i) a, who decided to renovate a bagolango (temple) and dug up a well or canal for supply of water to the temple during the reign of Huviṣka.—M.R.G.

113. Mukherjee, B.N. :—*A Gold Coin from Tillya-Tepe (Afghanistan)*.

JNSI, XLIII, Pt. 1, 1981, pp. 41-45.

The author describes the obverse and reverse of this first known gold coin bearing inscriptions in Kharoṣṭhī and Aramaic. The Kharoṣṭhī inscription on the obverse may tend to date the coin to about late 1st century B.C. or early 1st century A.D. The palaeographic features of the Aramaic letters in the reverse inscription are also not against attributing the coin to that very age. The ruler Bosaharigadabh aaśpa appears to have belonged to the family, tribe or area called B's bhrāṃpra. The use of two scripts in one full legend and at least in the inscription on one side of the coin indicates an early stage of the development of an hybrid script consisting of letters from *inter alia* Aramaic and Kharoṣṭhī in an area (or areas) now included in Afghanistan and Soviet Central Asia. The use of Middle Iranian inflexion-i in the legend suggests that it was minted for circulation in a territory where a Middle Iranian language was known.—P.G.

114. Murthy, M.S.K. :—*The First Nolamba Coin*.

JNSI, XLII, Pt. 1-2, 1980, pp. 130-132.

The first Nolamba coin has been brought to light by Sohanlal Sisodaya, a businessman-cum-numismatist of Bangalore. This coin is of gold weighing about 3.8 grams. It is circular in shape and has an average diameter of 1.35 cms. and a thickness of 2 mm. It may be identified as a *Nandī Gadyana* as it possesses the figure of seated *Nandī* on the obverse and its weight corresponds to the weight of the *Gadyanas* of the Kalyāṇa, Cālukyas and others. The reverse contains a legend between three parallel lines in early Kannaḍa characters, *Śrī Śrī Immadi Nolaba Narayaṇa*, i.e., Nolamba Nārāyaṇa II. Immadi Nolamba Nārāyaṇa of the coin in question may be identified with king Mahendra II, son of Polalchora II, as king Mahendra II had the title 'Nolamba Nārāyaṇa.'—P.G.

115. Narain, J. & Shukla, B.C. :—*Stone Inscription of Nonha-Narasingha.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 311-317.

The author of this article reports about the main characteristics of a newly found stone inscription. It is partially broken on almost both sides. It was discovered on the southern part of the temple mound situated near the village Nonha-Narasingha, about 24 km. from Kanpur city. This fragment brings only 13 lines of Sanskrit language written in Devanāgarī script. The inscription contains references to Bhoja De (va), Śubhāditya, Padmaprabhu Muni and some grants to some Brahmins. It belongs to 8th-9th century A.D. The inscription is incised on a smoothed upper surface of a stone slab measuring 55.3 × 39.1 cm — A.C.D.

116. Naseem, Mohd. :—*Compartmented Seals from the Quetta Valley (Baluchistan).*

JNSI, XLIII, Pt. 2, 1981, pp. 127-131

Compartmented seals of various types - cylindrical, squarish, circular etc. made of bronze, pot-stone, alabaster, lapis lazuli etc. have been found in a very wide area from Egypt to Indus basin. Chronologically all these seals belong to the 3rd millennium B.C. This was a period of large scale movement of early farming tribes grouped around Indo-Iranian borderlands. Such seals have been found in Baluchistan, Afghanistan, Iran and Soviet Central Asia. They seem to have been a link for communication of goods and also of ideas. Author gives suggestions for further researches which may throw light on the phenomenon of a very wide cultural interaction. — D.D.K.

117. Nema, S.R. :—*A New Hoard of Gold Coins of Gāṅgeyadeva.*

JNSI, XLIII, Pt. 2, 1981, pp. 72-74.

A new hoard of gold coins of the Kalachuri ruler Gāṅgeyadeva (c. 1015-45 A.D.) has been discovered from the village Tingāmālī in the Khairagarh Tahsil of Rajnandgaon district (M.P.). The hoard contains four gold coins besides some ornaments.

The coins bear the name of the king as *Śrīmad Gāṅgeyadevaḥ* in Nāgarī characters. — D.D.K.

118. Nigam, L.S. :—*An Unique Repousse Gold Coin of Prasannamātra.*

JNSI, XLIII, Pt. 2, 1981, pp. 49-53.

Māḍāgudā, a small village in Kālāhandī district of Orissa, is a repertory replete with archaeological remains. A hoard of six repousse

coins was discovered from this place in 1980. Five of them belong to Mahendrāditya and one to Kramāditya. In the same year J.P. Singhdeo, a former prince of Khariar (in Orissa) showed two coins of Prasannamātra to the author. A good number of repousse gold coins of this king are already known to the scholars but these two coins are very important for research workers, since these have made a departure from other coins of this king as they have *cakra* engraved on them while his other coins have Garuḍa on them. Prasannamātra was ruler of Chhattisgarh in the first quarter of 6th century A.D. and was probably under Imperial Gupta sway and on becoming independent he replaced *cakra* for Garuḍa which indicates his faith in Vaiṣṇavism. — D.D.K.

119. Pathak, V.S. : — *A Semantic Study of Numismatic Terms.*

JNSI, XLIII, Pt. 1, 1981, pp. 1-18.

The word *mudrā* occurs only once in the *R̥gveda*, and that too in a compound 'Lopāmudrā'. *Lopā* may mean a stamped object if we regard the root *lup* as a variant of *rup*. The second element of the above compound, *mudrā* may mean a written object. If this view is accepted, we have perforce to infer that a millennium before the Christian era, a device of stamping object was current both in India and the Middle East for which words *rūpa-lopa* and *musrau-muzrā-mudrā* were current, and which became the predecessor of later day practice of manufacturing coins.

The author has further traced the history of the word *mudrā*. The root *sik* which sired *sikkā* occurs in Vedic literature in the sense of casting metal. *Sikta*, a cast object or a mould of casting metal, migrated westward and after a millennium returned home as *sikkā* a cast coin. The author takes the words, *dhana*, *mīḍha*, *rayi*, *deśagva*, *hiranya*, *maṇi*, *rukma*, *niṣka*, *paṇa*, *śatamāna*, *viśvarūpa*, *kārṣāpaṇa*, *rūpa*, *āhata* and *ṭaṅka* and traces the origin of different coin-types on the basis of the semantic study of these terms. — P.G.

120. Patnaik, S. : *Numismatic Data in the Mādalāpāñji (The Jagannātha Temple Chronicle).*

JNSI, XLII, Pts. 1-2, 1980, pp. 101-105.

Mādalāpāñji, the Oriyan Lexicon, is immensely helpful in informing about the currency system prevalent in Orissa during the time recorded in it. The names of certain coin-types like Māḍha, Kāhāṇa (the Oriya form of Sanskrit Kārṣāpaṇa), Cowry, Boḍi, Paṇa, Gaṇḍā, Kaḍā etc. are found in this lexicon. The value of these coins and their fractions are given in this work. The author has tried to collect different references

from literature and the epigraphs regarding these coin-types. The Oriyan lexicon is silent about the units of the coins being legal tenders and about the places where the gold, silver and copper coins were minted.—P.G.

121. Prabhu, M.M. :—*A Gold Coin of Sāmanta Kesari*.

JNSI, XLII, Pts. 1-2, 1980, p. 127.

This brief note publishes a gold coin of one Sāmanta Kesari. The coin weighs 3.9 gms. and its diameter is 13 mms. The obverse shows a lion to the right, its left fore-paw raised and the tail curled above its back. In the field above there is a raised dot and below the belly of the lion, there is a character or symbol resembling the Kannada letter 'ka'. The reverse shows three horizontal lines dividing the field into four parts. The uppermost part shows a crescent and a circle representing the moon and the sun respectively. The legend in Kannada *Sri sa Ma/Nta Ke sa ri* occupies the second and third parts, the lowermost part is blank. The characters appear to belong to the tenth or eleventh century. The coin is related to the Gaṅga coinage and suggests that Sāmanta Kesari could have been one of the important feudatories of the Gaṅgas. P.G.

122. Ramayya, S. :—*A Note on Kalabhra Kootran's Coins*.

JNSI, XLII, Pts. 1-2, 1980, pp. 18-20.

The author presents a study of the coins of the Kalabhra dynasty (300-600 A.D.) of Kerala and south Mysore in south India. These people who overthrew the old dynasties of Pāṇḍyas, Coḷas, Choras, etc. The two identified capitals of Kalabhras were Kaveripumpattinam in Tanjore distt. and Madura. These people possibly moved from north India after the downfall of the Kuṣāṇa empire in A.D. 250.

Kalabhras issued large number of inscribed copper coins. Most of their earlier issues show animal figures like tiger, house-fish etc., but rare issues have seated Jaina *muni*, Swastika, sword and symbol of Bodhisattva Mañjuśrī. It has Prakrit legend in Brāhmī script which reads as *Achuvikanta Kalabhra*. During later years they used Tamil script and language also alongwith Brāhmī script and Prakrit language. But most important change was the presence of Ceylon-man type of coins. Sometimes the legend *Kootran* is found on this type of coins. This king Kootran was a Kalabhra saint and son of Sendan. According to Ramnad Tamil inscription this Kootran or Kootruvan has been highly praised by twelfth century Tamil saints and is said to be one of the 63 Śaiva Nainars. King kootran of coins was a great south Indian conqueror and hence his identification with the saint of the same name.—A.K.

123. Rao, S.R. : *Indus script and Language*.

ABORI, LXI, Pts. 1-4, 1980, pp. 157-188.

See Under Sec. IX.

124. Reddy, N.K. :— *The Vaiśyas and Other Trading Communities in Early and Medieval Andhra (A Study Based on Inscriptions)*.

VUOJ, XXV, Pts. 1-2, 1982, pp. 71-81.

Vaiśyas were generally known as Kōmatlu (Plural form of Komati) and Bachhu in Telugu. The chief occupation of this community was trade. Although the Vaiśyas were in control of trade and commerce other communities like the Telikis, Balañjas, weavers and artisans also were in the profession of trading. In the Andhra country Penugonda and Vijayawada were important centres of the Vaiśyas and Telikis respectively. Several merchants, guilds, including those of Vaiśyas and others, played main role in promoting the economic stability of the country. Though the chief occupation of the Vaiśyas was trade and commerce, there are many instances of their being in important administrative positions. On the basis of the study of numerous inscriptions it can be said that Vaiśyas and members of other trading communities were very liberal in making munificent gifts, to the temples in particular. It is curious that the word Gupta, indicative of the Vaiśya caste, very rarely occurs in inscriptions of Andhra Pradesh, it is frequently found in contemporary Telugu literature. — M R.G.

125. Reddy, V.V.S. :— *A Gold Coin of Sadāśiva Rāya*.

JNSI, XLII, Pts. 1-2, 1980, pp. 128-129.

Recently a gold coin was discovered at Mokshagundam village in Giddalur taluk of Prakasham district in Andhra Pradesh. The coin is circular and has a diameter of 1.1 cm. and weights 3.4 gms. On the obverse of the coin there is a representation of Lakṣmī Nārāyaṇa, seated on a pedestal in *Ardhaparyāṅka* pose. Viṣṇu holds in his upper right hand a *cakra* and in the upper left hand a *śaṅkha*. The normal hand is in *Abhaya mudrā*. The two handed Goddess Lakṣmī holds a lotus in the right hand and leaves, the left one in the *Dola Hasta Mudrā*. On the reverse the left one in Devanāgarī script running in three parallel lines reads *Śri Sadāśiva Rāya Śrī*. The legend enables us to ascribe the coin to Sadāśiva Rāya of Vijayanagar who ruled between A.D. 1543 and 1576. — P.G.

126. Sahoo, A.C. :— *Śaivism as Reflected on the Gold Coins of the Nalas.*

JNSI, XLII, Pts. 1-2, 1980, pp. 110-112.

The Nalas issued a large number of gold coins which throw considerable light on their religious beliefs. V.V. Mirashi has given a detailed classification of these coins on the basis of the devices and legends. A.S. Altekar holds that "the bull standard of Samāchāra and Śiva and Nandī on the coins of Śaśāṅka show that both were Śaivas." The numismatic evidence at our disposal leads us to believe that the Nalas were ardent followers of Śaivism, as we find the theriomorphic representation of Lord Śiva on all the coins of this dynasty. The epigraphic evidence about Bhavadattavarman of this dynasty shows that the king had dedicated his kingdom and wealth to god Śiva and his son Skanda.—P.G.

127. Sankaranarayanan, S. :— *Rājarāja I and Jaṭācoḍa-Bhīma.*

VUOJ, XXIII, 1980, pp. 1-7.

See Under Sec. VI.

128. Shankarnarayana, N. :— *Recent Treasure Trove Find of Vijayanagar Coins from Kattukurichi.*

JNSI, XLIII, Pt. 2, 1981, pp. 77-79.

Thirty gold coins of Vijayanagar dynasty and seven gold biscuits were found in Kattukurichi village (Thanjavur district of Tamilnadu). This is the first time that gold coins of the Vijayanagar dynasty have been found in the Deccan, although a large number of copper coins were found twice in Tamilnadu.

A detailed discussion shows that these gold coins belong to different rulers.—D.D.K.

129. Sethi, R.K. :— *The Problem of Mahārāja Śrī Gupta.*

JNSI, XLIII, Pt. 2, 1981, pp. 63-69.

See Under Sec. VI.

130. Shastri, A.M. :— *A Terracota Proof Piece of the Silver Coin of Vāsiṣṭhīputra Puṣumāvi.*

JNSI, XLII, Pts. 1-2, 1980, pp. 115-117.

The author publishes a piece of the silver coin which was originally an almost circular piece of burnt clay nearly a half of which is broken away and missing. Its maximum diameter is 3.3 cms. It has a circular

cavity in the centre, a part of which is lost together with the missing half. The diameter of the cavity is 1.8 cms. Inside it we find the positive impression of the reverse die of the silver coin of the Sātavāhana monarch Vāsiṣṭhīputra Puṣumāvi. All the devices noticed on his silver coins and the reverse legend except only three letters upper portions of which have been lost in the missing portion, are intact and in excellent state of preservation. The legend reads as *Arahaṇasha Va mākaṇasha tiru Puṣumāvisha*. The complete legend is the Dravidian rendering of the Prakrit legend. It is difficult to determine the use of this piece. The only use it could have been put to was that of a proof piece.—P.G.

131. Shastri, Ajay Mitra :—*Numismatic Notes*.

JNSI, XLIII, Pt. 2, 1981, pp. 134-137.

1. Coin of Āpilaka. -

Āpilaka was an Āndhra-Sātavāhana monarch whose name is given in the *Purāṇas-Vāyu*, *Bhāgavata* etc. He had a short reign of 12 years at the end of the 2nd century or the beginning of the 3rd century A.D. A solitary coin of this ruler found in Balpur in Raigarh District of Madhya Pradesh has been discussed fully

2. Wategaon, Hoard : Coins of Vāsiṣṭhīputra Śivaśrī Puṣumāvi.

A hoard of 369 lead coins of Vāsiṣṭhīputra Śivaśrī Puṣumāvi and 191 of Vāsiṣṭhīputra Skanda Sātakarṇi have been published by V.V. Mirashi. Dynastic order and succession of kings have been discussed according to *Purāṇa* and the distinction is supported by inscriptions also. A recent discovery of some silver coins at Indore and Dulikatta in Andhra Pradesh has proved that 2 sets of coins belong to two monarchs distinct from each other.—D.D.K.

132. Shukla, K.S. :—*A Unique Gold Coin of Bhānugupta and Prakāśāditya*.

JNSI, XLII, Pts. 1-2 1980, pp. 120-126.

This paper throws light on the identification of Prakāśāditya on the basis of a unique Gupta gold coin. The uniqueness of the coin lies in the absence of royal standard, in the legend *Bhānugupta* being written on the right of the king, beginning from 2 O'clock, in a broad belt or strap dangling down, and in the legend *vijita* just under the right foot of the king at 6 O'clock. The coin is also important as it bears on the obverse the name of Bhānugupta whose coins have not been found anywhere, and carries the name of Śrī Prakāśāditya on the reverse. These distinctive features of this coin from those of the same coin type of Prakāśāditya

show that Bhānugupta and Prakāśāditya were two different rulers, the latter being a successor of the former. According to the Editor's note at the end of this paper, however, the present coin conclusively establishes the identity of Bhānugupta of the Eran Pillar inscription with Prakāśāditya of the coins.—P.G.

133. Siddiqui, A.H. :—*Some Horse Type Coins.*

JNSI, XLII, Pts. 1-2, 1980, pp. 118-119.

The author publishes two horse type coins. The legend on one of these coins mentions the issuer of the coin as *Seva Yamaka Seva Sebaka*. This indicates that the ruler belonged to the Sebaka dynasty. The second coin has the name of the king the *Seva Yasamaka Seva*. As the later part of the legend is off the flan of the coin it cannot be said whether the ruler of this coin belonged to Sebaka dynasty or not. However, the fact that name commences with Seva and ends with maka, and is followed by another Seva suggests that both the kings belonged to the same dynasty. The Sebaka rulers had names ending with maka such as Yamaka or Yasamaka. Hence in the legend of 'Pakasa Siva Sebakasa Mahagamaka', Mahagamaka is not the title of a subordinate village officer but may be a part of the name of the ruler.—P.G.

134. Singh, A.N. :—*Historical Antecedents of Economic Plants as Visualised in Indian Numismatic Evidence.*

JNSI, XLII, Pts. 1-2, 1980, pp. 98-100.

See Under Sec. XI.

135. Singh, O.P. :—*Social Aspect of Art in Early Indian Coinage.*

JNSI, XLII, Pts. 1-2, 1980, pp. 66-73.

See Under Sec. II.

136. Singh, S.P. :—*Bhelavar Hoard of Silver Punch-marked Coins.*

JNSI, XLIII, Pt. 1, 1981, pp. 19-34.

A hoard containing a large number of silver punch-marked coins was found in an earthen pot while some labourers were working in a cultivated field on the mound of the village of Bhelavar about 10 kilometres to the east of Jehanabad in the Gaya District of Bihar. The coins are in a good state of preservation. The coins may be identified

with ancient *Kārṣāpaṇas* of 32-*ratti* standard. These have been divided into five classes, each class has been subdivided into subgroups, and the subgroups have further been divided into varieties. The paper gives a detailed catalogue of all these coins in the end with the details of their shape, size, and weight. The hoard in question was probably a private collection. — P.G.

137. Singh, Y.B. :—*A Note on the Rhinoceros Type Coin of Kumāragupta I.*

JNSI, XLIII, Pt. 1, 1981, pp. 67-70.

The purpose of the significance of issuing the Rhinoceros type coin by Kumāragupta I in the light of the peaceful rule have been examined by the learned author on the basis of the fact that rhinoceros are to be found either in Eastern India, i.e. Assam or in Nepal. We can not ascribe the conquest of parts of Assam to Candragupta II on the epigraphic evidence which says that he defeated a confederacy of hostile chiefs in Vaṅga. The performance of a horse sacrifice indicates some sort of martial activity or conquest on the part of Kumāragupta I. The Assam ruler Gaṇapatiavarman who tried at first to free himself from the Gupta subservience was humbled by Kumāragupta I and had to resort to the earlier practice of naming his son and successor Mahendravarman after the name of his overlord. Kumāragupta I thereafter issued the type of coin in question and also performed a horse sacrifice. P.G.

138. Sircar, D.C. :—*Two Early Inscriptions.*

IMB, XVI, 1981, pp. 7-15.

P. Pal earlier published an inscribed image unearthed from the vicinity of Charsadda near Peshawar (Pakistan), which was assigned to the Matnura school of art and to the early Kuṣāṇa age. In the present paper the reading of the inscription of this image has been improved.

In the second part of the paper an inscription from Mandasor has been published. The record is inscribed on a slab of black slate stone which is of the *prāsaṣṭi* type written in verse. The inscription is a eulogy of Kumāraravarman, son of Bhāskaravarman. The inscription may be assigned to 6th century A.D. on palaeographic considerations.—B.K.

139. Sircar, D.C. : *Mūrtiśiva's Bangarh Prāsaṣṭi of the Time of Nayapāla.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 34-56.

See Under Sec. VI.

140. Sircar, D.C. :—*Indological Notes*.

JAIH, XIII, Pts. 1-2, 1980-82, pp. 103-127.

In this paper the author presents notes on different aspects of indological studies. Firstly, he writes on feudalism and coins of early medieval period. In his view dearth of coins in this period does not indicate the lack of trade and commerce. Quoting the Arab writers he throws light on the economic prosperity and trade during this age.

In the second note the author says that sometimes the correct reading and interpretation of epigraphic passages occur even to an experienced epigraphist not immediately but after much time and many attempts. Here, he offers an improvement in the reading and interpretation of an inscription of Aśoka. In the third note the author publishes the text of Rajibpur Sadāśiva Image Inscription of Gopal III.—B.K.

141. Srivastava, A.L. :—*Four Silver Punch-marked Coins from Allahabad*.

JNSI, XLII, Pts. 1-2, 1980, pp. 113-114.

The author publishes four silver punch-marked coins which have come from a new site Soron in tehsila Hanḍiā, district Allahabad. All of these four coins are rectangular having similar weight and size. A single symbol of caduceus is invariably punched on one side of all these coins. The other side of the coins bears a group of three, four or five symbols which also include caduceus. The symbol of caduceus represented on both the sides of all the coins appears to have played an important role in this group and all the coins, therefore, appear to belong to one and the same variety.—P.G.

142. Srivastava, V.S. :—*A Unique Inscribed Memorial Stele Dated V.S. 1240 from Chandrāvartī (Ābū)*.

JOIB, XXII, Nos. 1-2, 1982, pp. 76-81.

See Under Sec. II.

143. Tiwari, Alka :—*Daśārṇa Kṣetra kī Lipivukta Āhata-mudrāen. (Punch-marked Coins of Daśārṇa Region). (Hindi)*.

JNSI, XLIII, Pt. 2, 1981, pp. 38-44.

Several punch-marked coins, with legends on them, have been found at Daśārṇa region (known as Ākara and Eastern Malva, at present a

part of Western Madhya Pradesh). These coins are in the collection of K. B. Tiwari at Hoshangabad. They bear the name of Śuṅga kings—Dāmabhadra, Ravibhūti, Hastideva and Bhūmidatta. The author has made an attempt to unravel the mystery by identifying their names in the Purāṇas. The names of kings are in Brāhmī Script on the obverse and some symbols could also be seen on the reverse.—D.D.K.

144. Tiwari, K.B. :— *Naye Rājā Bhānumitra ke Sikke (Coins of a New King Bhānumitra : A Note)*. (Hindi).

JNSI, XLIII, Pt. 2, 1981, p. 45.

The author has collected some inscribed punch-marked coins with the legend *Raṇ Bhānumitasa* on the obverse and Ujjaina symbol on the reverse. These coins are a bit smaller than the coins of Dāmabhadra, Nārāyaṇamitra, Vajramitra, Hastideva and Bhagila and a little bigger than coins of Kurara. On the basis of their finding-place and types they can be related to the Daśārṇa region. Bhānumitra was king of this area. D.D.K.

145. Tiwari, M.N.P. & Singh, C.D. :— *Some Observations on the So-Called Jaina Coins*.

JNSI, XLIII, Pt. 1, 1981, pp. 81-87.

The author feels that very often ambitious conclusions have been based by the numismatists solely on numismatic evidence without corroboration from other contemporary archaeological and literary sources, as has been the case with Nemichandra Shastri's article entitled '*Jaina Sikke*'. Shastri draws conclusions as to the religious affiliation of symbols and animal figures with religious bias, and completely fails to give any proper explanation or supplementary evidences in support of his views. He has not taken into account the fact that all the symbols and animal figures discussed by him were of non-sectarian nature and were popular with almost all the principal sects, namely the Brāhmaṇa, Buddhist and the Jaina. The present paper takes up a few symbols to elucidate this point. The author of this paper is of the firm opinion that none of the figures on the coins discussed by Shastri appear to have any Jaina affiliation, not even the figures appearing on the coins of Kumārapāla who was undoubtedly a Jaina ruler.—P G.

146. Tripathi, G.C. :— *A Unique Sale-deed of the 13th Century on Copper-plate*.

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 263-286.

This paper reports the discovery of a new copper-plate which records a sale-deed between one *Liṅgabrahma* of lunar race and some Mādhava.

of Śrīvāstava family. The former transferred the ownership of a village lying in Kūśī region known as *Ghaṭaundī* to the latter for a price of five thousand silver coins known as *Ṭankās*. It also discusses the political, social and cultural significance of this important record.—A.C.D.

147. Tripathy, S : *On Two New Hoards of Silver Punch-marked Coins from Orissa.*

JNSI, XLIII, Pt. 1, 1981, pp. 35-40.

One hoard containing 334 pieces of the 'Imperial' type silver punch-marked coins and another hoard of 360 coins of the 'Universal' type—their fabrication, symbology and chronology are the subject of study of this paper. The heaviest coin in Hoard A is 3.374 gms. in weight and the lightest is 2.283gms. In Hoard B, the heaviest coin weighs 3.319 gms. and the lightest 2.467 gms. About 60% of the coins in Hoard A belong to 'Later Imperial' series, while the lightest coin in this hoard belongs to the 'Early Imperial' series. In Hoard B, 60% of coins are attributed to 'Pre-Mauryan' or 'Early Imperial' series. Most of the symbols are identical with those found in the coin catalogues of silver punch-marked coins and the rest are same as illustrated by Durga Prasad. As the hoards contain both early and later Imperial series, nothing can be positively said about their chronology or the time of their hoarding without any concrete evidence. As regards the importance of the findspots of these hoards, it has been pointed out that several hoards of these coins were discovered earlier in the vicinity of the modern city of Bhubaneswar which has been identified by scholars as the ancient city of Tosali.—P.G.

148. Yadava, A.L. : - *A New Rāma Ṭankā.*

JNSI, XLIII, Pt. 2, 1981, p. 9.

The author has acquired a temple token namely *Rāma ṭankā* from Varanasi. He claims to be the second person who is in acquisition of such a *ṭankā* of which a detailed description has been furnished.—D.D.K.

149. Yadav, J :—*Numismatic Data in Prākṛta Kathā Literature.*

JNSI, XLII, Pts. 1-2, 1980, pp. 95-97.

Some numismatic terms like *Dīnāra*, *Suvarṇa*, *Rūpaka*, *Karṣa* and *Kārṣāṇa* have been used in the texts like *Samarāṭcakahā*, *Kuvalayamālakahā*, *Jñānapañcamīkahā* etc. *Niśītha Chūrṇi* refers to *Dīnāra* as a gold coin generally used in eastern parts of India. There were *Dīnāras* of gold, silver & copper metals as mentioned in the *Rājataranṅinī*. The

Samaraicakahā and *Kuvalayamālā-kahā* refer to the use of gold (*Suvarṇa*) coins mentioning exact numbers. *Suvarṇa* was generally used as a coin in the Kuṣāṇa and Gupta periods and was continued in post-Gupta period as well. Endorsing the ancient tradition, the *Kuvalayamālā-kahā* refers to *karṣa* as weight. It was the name of a weight equal to 80 *rattis* and sometimes from one hundred to hundred-twenty *rattis*. The *Upamitibhavaprapaṇcakahā* also mentions *Rāpaka* as a coin for common use. The term is also used in the *Kuvalayamālākahā* and in many inscriptions of Rajasthan in the 9th and 10th centuries A.D.—P G.

V—GEOGRAPHY

150. Bajpai, K.D. :—*Early History of South Kosala.*

JJU, II, No. 2, 1982, pp. 9-12.

Provides a peep into the history of South Kosala on the basis of field work conducted in the region of present day area of Chattisgarh in Madhya-Pradesh and contiguous to the western parts of Orissa. Discusses the reasons for naming of this region as Kosala with Capital at Ayodhyā. Informs about a village named Kośala at a distance of 16 kms. from Malhār. The author identifies this town with *Kuśāvati* mentioned in the *Rāmāyaṇa* and other works. Discusses the historical data provided by three copper plates from Malhār. Compares with Purāṇic list of *janapadas*. The area to the south of Satana, Rewa, Shahdol, Sidhi and Surguja districts was called Kośala. Alar describes the finds of Malhār regarding vajrayāna aspect of Buddhism.

Concludes with the recent field work at Malhār located at a distance of 32 kms. south-east of Bilaspur—its ancient name was Śarabhapura and the present name appeared as Mallala in the Malhār stone inscription of the Kalachuri king Prithivīdeva-II dated 1163 A.D. The excavation work conducted at Malhār revealed the following cultural periods.

I. Proto-historic (c. 1000 B.C. to c. 350 B.C.), II. Maurya, Śuṅga, Sātavāhana (c. 350 B.C. to 300 A.D.), III. Śarabhapurīyas and Somavamśis (c. 300 to 650 A.D.), IV. Later Somavamśis (c. 650 to 900 A.D.) and Kalachuri (c. 900 to 1300 A.D.). This classification of the historical periods is based on chief dynasties which ruled over this area.—N.K.S.

151. Bharadwaj, O.P. :—*Restoration of Geographical Names in Northern India.*

VII, XX, Pts. 1-2, pp. 201-218.

An inscription from the reign of Mahendrapāla mentions the names of three villages Yaksapālaka, Gejjara and Pāṭalā—Which were given as endowment for the upkeep of the temples constructed at Pehowa. The first among them may be identified as Jakhepal or Jakhepalbas in the district of Sangrur. Gejjara and Pāṭalā stand for villages Ghaggar and

Patran respectively, both in the district of Patiala. This is a good example of the restoration of geographical names to Sanskrit.

There are other interesting examples too. The name Sutlej has changed from Śutudri to Śatarudrikā through Śatadru-Śutudru-Śitadru-Sitadru-Satladar-Śatarudra. The river name got changed from the original Aśmanvatī to Sāmbhramatī. The mountain Shiwalik derives its name from Śālvaka which was restored to Sapādalakṣa through Sanalath. The region Haryana derives its name from śarvaṇā-śaryāṇas which became later Haritānaka. Pachhāda has got its name from Prasravaṇa and was restored to Supārśva. Sāmbhar, a lake and also its surrounding region, may be traced back to Śākambhara. Thus Ludhiana comes from Ailadhāna-Ladhāna-Lahāna; Sthānviśvara became Thanesara which was resanskritised to Sthānviśvara. Śoṇāprastha to Suvarṇaprastha through Sonepat. Kamodā derived from Kalmāṣadhāma and later changed to Kāmōda, Bilaspur originally Vilāsapura later changed to Vyāspor, Bhatinda to Bhathinda although originally from Vātadhāna and Bayānā to Bhayānaya from Bahudhānyaka. The process of transformation and subsequent restoration is unending and the identification poses peculiar problems before the historian. — Author.

152. Chakravarti, Adhir : *International Trade and Towns of Ancient Siam.*

OH, XXIX, Pt. 1, 1981, pp. 1-23.

The paper reconstructs history with possible details and references from Chinese and Indian literature of trade and towns of ancient Siam from the beginning of the Christian era to 1350 A.D. Suggests that trade between China, India and Roman Orient was considered most favourable for the participating countries in ancient times. It was initially carried through Parthia and Turkestan through land route. Chinese quest for alternative route, in the beginning of Christian era, became possible through sea routes via Siam. Gives references of trade accounts between India and China during 3rd c. A.D. as narrated by K.A.N. Shastri and Wang Gungwu. Shung-shu records in A.D. 420-478 that the route is good for trade even if longer. Fa-hsien's account states that sailing from Bay of Bengal along the South China Sea was regarded as dangerous. Provides complete description of land as well as sea routes. Concludes with details of Dvāravatī kingdom and its period —including UT'ong (city of gold), Nak'on Pathom, Kampeng Sen, Ku Bua, P'ong Tūk, Lopburi, Muong Bon, Haripuñjaya, Dang Si Moha Pot, Pamat, North Eastern Dvāravatī etc., in relation to Eastern India. —N.K.S.

153. Gangadharan, N. :— *Certain Geographical Concepts in the Purāṇas.*

Pur., XXIII, No. 2, 1981, pp. 161-164.

Almost all the Purāṇas have sections describing the origin of the earth, its division into seven continents, names of oceans and mountains forming the boundaries of various regions. This paper throws light on some interesting concepts such as, artesian wells, classification of soils and rocks, different kinds of winds and formation of clouds, the oceans and tides etc. which are mentioned in the Purāṇas. — A D.W.

154. Jain, G.P. :— *Samrāt Śreṇika, Magadha aurā Pañcasīla (Emperor Śreṇika, Magadha and Pañcasīla).* (Hindi).

J Ant./JSB, XXXIV, No 2, 1981, pp. 54-65.

See Under Sec. VI.

155. Jain, Jyoti Prasad :— *Bhagwan Gommatesha and Shravana-Belagola.*

J Ant./JSB, XXXIV, No. 2, 1981, pp. 1-18.

See Under Sec. II.

156. Murthi, K.S. Ram :— *The Nativity of Bhaṭṭojidīkṣita.*

VUOJ, XXIII, Pts. 1-2, 1980, pp. 51-54

Bhaṭṭojidīkṣita was a great grammarian and an upholder of the Vedic religion. Regarding the nativity of Bhaṭṭoji, there are two opinions. According to one he is a Brahmin of Maharashtra and according to the other an Andhra. Various facts regarding his nativity have been discussed in this article. In the light of these evidences author has established that Bhaṭṭoji should have been born in a village near about Kālahasti situated in the Chittoor district of Andhra Pradesh. — M.R.G.

157. Pal, J.N. :— *Pre-Historic Survey of Southern Uttar Pradesh.*

BMA, XXVII-XXVIII, 1981, pp. 49-58.

See Under Sec. I.

158. Ramaswami, N.S. : — *A Chola Capital*.

JORM, XLII-XLVI, 1972-1977, pp. 111-123.

Tamilnad abounds in former capital cities. Four indigenous royal dynasties, many viceroyalties and chieftaincies have ruled, governed or administered from these cities in the long centuries of recorded Tamil history, but there is nothing like Pazhayarai, which is about five miles long and three wide, situated to the south-west of Kumbakonam. Its south-eastern part is famous as *Rajendranpettai* where a Chola royal mint used to function. Pazhayarai is a city of great temples. Rājārājeśwaram, now called the Airavateswara, was built by Rājārāja II. Chola in the north-eastern part of the site now a days called Darasuram a corruption of its old name of 'Rājārājapuram'.

The famous Somanātha temple is in Pazhayarai — a region hallowed by religion and well-remembered in history. The author has discussed the history and temples of Tamilnad in detail. — D.D.K.

159. Ray, Vidyutlata : *The Nilādri-Mahodayam A Purāṇa of Jagannāthātattva and Jogannātha-māhātmya*.

VIJ, XX. Pts. 1-2, 1982, pp. 72-80.

See Under Sec. III.

160. Shukla, V.C. : — *Rāṅkī kā Ṭilā Purā Sarvekṣaṇa (An Archaeological Survey of the Rāṅkī Mound)*. (Hindi).

BMA, XXVII-XXVIII, 1981, pp. 9-16.

See Under Sec. I.

161. Wakankar, V.S. : — *Runiṇā Excavation-1981*.

PPB, VIII, Nos. 1-2, 1980, pp. 27-31.

See Under Sec. I.

VI—HISTORY

162. Agrawal, A. :—*The Place of Kācha in Gupta Chronology.*

JNSI, XLIII, Pt. 1, 1981, pp. 71-74.

The author tries to prove that the evidence of the *Ārvamañjuśrīmūla-kalpa* to corroborate the statements of Allahabad Pillar inscription is of little historical value as a source of Gupta history, and he concludes that Samudragupta ascended throne in accordance with the expressed wishes of his father in a perfectly peaceful manner and himself issued Kācha type of gold coins in the later period of his reign. The epithets used on the coins of Kācha lead to the obvious conclusion that he must be regarded as identical with Samudragupta. Had Kācha been a different person and had assumed the epithet *Sarvarājocchettā* the 'exterminator of all kings', there would not have been any need or scope for Samudragupta to repeat the performance.—P.G.

163. Arun Kumar :—*The Historicity of Rāma and Rāmāyaṇa : An Archaeological Approach.*

JOIB, XXXI, No. 2, 1981, pp. 162-171.

The author discusses the historicity of Rāma and *Rāmāyaṇa* on the basis of the Vedic literature and archaeological sources. He also takes into account later Vedic literature, Purāṇas and Pāṇini's *Aṣṭādhyāyī* in this regard. He tries to show that the *Rāmāyaṇa* episode related to Ayodhyā on the Sarayu in Kośala does not fit in this context. According to him unless the *Rāmāyaṇa* is based on a non-Aryan legend, later Aryanized, the main incidents of the *Ādi Kāvya*, if anterior to the Mahābhārata war, could only have occurred to the west of Kurukshetra. However, he feels that because of the geographical setting of the main story, the event may be placed in the post-Mahābhārata war period and located in Avadha, Kāśī and Videha. S.B.S.

164. Bajpai, K.D. :—*A Note on the Śuṅga-Mitra Rulers.*

JNSI, XLIII, Pt. 2, 1981, pp. 95-96.

After the death of Puṣyamitra, a mighty Śuṅga king of Kauśāmbī, his empire was divided into several independent kingdoms. His eldest son Agnimitra made Vidiśā his capital. His successors ruled for a total period of 76 years.

The other rulers of this state ruled till 300 A.D. when the Gupta kings Kumaragupta and Skandagupta gave them a crushing defeat and the Puṣyamitras fell into oblivion.

The discussion is based on the *Prayāgaśāsti* of Samudragupta and the *Baudhāyana Sūtra*.—D.D.K.

165. Bajpai, K.D. : *Early History of South Kosala*.

JJU, II, No. 2, 1982, pp. 9-12.

See Under Sec. V.

166. Balambal, V. :—*Sabhā's Control Over Land During the Reign of the Imperial Colas*.

JIH, LVIII, Pts. 1-3, 1980, pp. 13-20.

See Under Sec. VIII.

167. Bandyopadhyay, Samaresh : *A Note on the Expression-Nṛpati-Candra of the Subhāṣitaratnakoṣa*.

JAIH, XIII, Pts. 1-2, 1980-82, pp. 287-292.

Vidyākara composed his *Subhāṣitaratnakoṣa* at the Jagaddala monastery in north Bengal about 1100 A.D. This work was translated into English by Daniel H.H. Ingalls in the Harvard Oriental Series. According to Ingalls the verse 1568 of this work doubtless refers to the Pāla King Śrīcandra. But D.C. Sircar has rightly pointed out that there was no Pāla king having a *candra*-ending name and Śrīcandra was the name of a well-known monarch of the Candra Dynasty of South-East Bengal. and, secondly, it is not correct to say that the verse in question refers to Śrīcandra. He observes that the expression is "a common-place" in Sanskrit *Kāvya*s and means the 'moon among kings', i.e., the best of kings. In the present paper the view of D.C. Sircar has been supported and a few parallels of the expression have been brought to our notice — B.K.

168. Choudhuri, S.K. :—*Observations on the Nāgārjunikoṇḍā Inscription of Ābhīra Vasusena-year 30*.

JASC, XXIV, Nos. 1-4, 1982, pp. 42-44.

This inscription has been edited by D.C. Sircar. It records the installation of a wooden image of god Nārāyaṇa in a temple on the

Seḍa-giri and other pious works, which were the joint efforts of some kings in the 30th year of king Ābhīra Vasusena. Sircar suggests that Vasusena was a descendant of Mātharīputra Ābhīra Īśvarasena of the Nasik Inscription of year 9, who ruled in Nasik and is considered to be the founder of the Ābhīra Era (actually designated as Kalachuri or Chedi Era). So he attributes the date of Vasusena to the same era, which makes it equivalent to 278 A.D. Ābhīra Vasusena had extended his sway from Nasik to Nāgārjunikoṇḍā in the 8th decade of the 3rd century A.D.

Choudhuri repudiates this theory and presents several factors against it. The matrimonial alliances between the Ikṣvāku and Śaka kings took place in the 4th century. Sircar admits that Śaka Rudradāman of Avantī was a contemporary of Ābhīra Vasusena II who ruled some time between 332 and 348 A.D. The 30th year of Ābhīra Vasusena then will fall between c. 333 and 345 A.D. The 30th year of Ābhīra Vasusena is purely a regnal date.

V.V. Mirashi noticed that the dates of both Īśvarasena and Vasusena were 'season dates', i.e., recorded in a season, fortnight and day. No date of the Kalachuri Era has this peculiar characteristic, all being recorded in a lunar month, fortnight and tithi. This also precludes the possibility of the dates of the Ābhīra Inscriptions referring to the Kalachuri Era or so-called Ābhīra Era.—D.D.K.

169. Devahuti, D. :—*Empire, Ethics and Aśoka*.

JIH, LVIII, Pts. 1-3, 1980, pp. 1-12.

See Under Sec. VIII.

170. Ganguly, D.K. :—*The Rāmagupta Problem*.

JNSI, XLIII, Pt. 2, 1981, pp. 97-113.

The famous Sanskrit poet Viśākhadatta has mentioned the name of prince Rāmagupta, in his last historical drama, *Devī-Chandragupṭam*. Different theories about the identification of this prince have been advanced by scholars. P.L. Gupta considers him to be a local ruler around Vidiśā, in the early part of the 4th century. According to D.C. Sircar he was the younger brother of the later Gupta king Jīvitagupta. A group of other experts considers him to be the elder brother of Chandragupta II and husband of Dhruvadevī who flourished in the second half of the 4th century A.D. This is based on the palaeography of the coin-legends which is described as 'Early Guptas'. After the death of his father Samudragupta he was an independent Chief

of Malwa but he was overthrown and killed by his younger brother, Chandragupta II. — D D.K.

171. Jain, G.P. : *Samrāt Śreṇika, Magadha aurā Pañcāśīla* (Emperor Śreṇika, Magadha and Pañcāśīla). (Hindi).

J Ant./JSB, XXXIV, No. 2, 1981, pp. 54-65.

Magadha has enjoyed importance during the pre-historic period and thereafter. It has produced great monarchs, religious reformers and epoch making luminaries, Jaina Tirthaṅkaras and Sovereigns.

King Bimbāsāra, a cousin-brother of Lord Mahāvīra was a contemporary of Lord Buddha. He was a polygamist who apostatized at the age of 29 and embraced Buddhism and after 4 years he became a follower of Jainism. A resume of his achievements has been depicted in this paper. Magadha, a valley between Patna and Gaya, with its three rivers—Gaṅgā, Campā and Soṇa and five mountains namely Vipulācala, Ratnagiri, Udayagiri, Svarnagiri and Vaibhāragiri has a distinct culture and civilization of its own. 'Girivraja' was the capital and its foundation was laid down by its first monarch Brhadratha ancestor of Jarāsandha who was killed by Bhīma—the famous Pāṇḍava. Lord Neminātha was the 5th ancestor of the famous king Daśaratha—father of Lord Rāma.

Besides Jaina Tirthaṅkaras, Magadha has produced Nanda kings, Aśoka the great, Emperor Chandragupta, Puṣyamitra, Samudragupta and other Gupta kings, Śuṅga kings etc. who were all jainas. The most sagacious polity makers Cāṇakya and Kamanda, Bāṇabhaṭṭa and poet Aśvaghoṣa, Vararuci and Patañjali - the grammarians, Piṅgala - the metre expert poet, Āryabhaṭṭa—an astronomer and mathematician, Dharmanīti - the tārīkika and Śātānanda were all Jainas of Magadha. Thus, a vivid description of Samrāt Śreṇika, (Bimbāsāra), his reign, administrative policy, family and general history of Magadha etc. has been presented by the author.—D.D.K.

172. Jain, S.K. :—*Bhojapura Pramaṇḍala evam Ārā Nagarī men Jaina Samudāya kā Itihāsa* (The History of Jainas in Bhojapura Region and Ārā). (Hindi).

J Ant./JSB, XXXIV, No. 2, 1981, pp. 52-53.

Ārā was originally known as 'Arajva'. The Chinese traveller Hieū Tsang visited this place (in 630 A.D.) and has mentioned *Mahāśolo* (now known as Masāḍha) which is at a distance of six miles from Ārā as a Jaina town with a Jaina temple. The temple had eight

Jaina images and of which seven carried engravings. Movement of Jainas from Agaroha (Panjab), Marwar (Rajasthan) and other places has been discussed. Arrival of the poor Sarākas (Śrāvakas) and Jaiswal and its effect on the Jaina community has also been indicated. D.D.K.

173. Lahiri, Bela :—*The Mālavas and the Mālava Vikrama Era.*

JAIH, XIII, Pts 1-2, 1980-82, pp. 22-29

The Mālavas were a migratory tribe who originally dwelt in the Panjab region during the time of Alexander's invasion but gradually moved towards the South for various reasons. By the close of the Gupta period, we find them finally settled in modern Malwa in Madhya Pradesh, which derived its name from that of the tribe. The evidence of this migration is provided by a series of coins bearing the name of the tribe, assignable to a period from about the second century B.C. to the fourth century A.D. These coins are discovered from the Jaipur region in Eastern Rajasthan which thus marks the intermediate stage on their way to Malwa from the Panjab.

The evidence of migration of the Mālavas to the Eastern Rajasthan area and thence finally to Malwa in Madhya Pradesh during the pre-Gupta period is also furnished by inscriptions dated in the Kṛta-Mālava-Vikrama Era of 58. B.C. The paper discusses the migration of the Mālava tribe with the evidence of a few inscriptions dated in Mālava Vikrama Era.—B.K.

174. Mishra, Vina :—*Tripurī Utkhanana se Sātavāhanon ke Itihāsa para Navīna Prakāśa (A New Light on the History of Sātavāhanas from the Excavation of Tripuri).* (Hindi).

PPB, IX-X, 1981-82, pp. 149-160.

It is a new analytical approach on the rulers of the Sātavāhana dynasty. Coins and sealings found from Tripuri excavation reveal the fact that before 2nd cent. B.C. to the middle of 2nd cent. Sātavāhanas had to work in unfavourable circumstances. Coins of Śaka Kṣatrapas are less in number than those of the Bodhi, Senavamśī rulers, Mahāsenā, Vilavata, Sivarakhita, Revatimitra, king Ānanda etc. We have come to know, from Tripuri excavations, about the reign of the six rulers of Sātavāhana—1. Sātakarṇi first, 2. Śrī Śakti, 3. Sātakarṇi second, 4. Gautamīputra Śrīyajña Sātakarṇi, 5. Kumbha Sātavāhana and 6. Śrī Hasa (Śrī Harṣa—son of Kumbha Sātavāhana). Different types of coins and sealings of these rulers recovered from excavation have been discussed in detail, and a new name of king Śrī Harṣa has been added in the list of Sātavāhana rulers.—M.R.G.

175. Mukherjee, B.N. :—*An Indo-Scythian Queen.*

JASC, XXIV, Nos. 1-4, 1982, pp. 48-51.

A hoard of 29 Scytho-Parthian coins were found in Swat (Pakistan). Sixteen coins having Zeus on the obverse and winged Nike on the reverse, belong to the Indo-Scythian monarch Maues, and 12 of these are attributed to the Parthian or Scytho-Parthian rulers Vonones and Spalahora.

The remaining silver coin weighing 9.6 gms. is an interesting one creating academic meanderings. It bears on its obverse an enthroned female named Basilisses Theotropou Machenes. On the reverse it has Zeus and winged Nike, having a Prakrit Script in Kharoshthī which can be read as *Rājātirājasa Mahatasa Moasa*. R B. Whitehead considers it to be an Indo-Scythian king of the same name (cat. of Coins in the Panjab Museum, Lahore, Vol. I, p. 98; pl. X, No. 4).

There is a distinct similarity with the obverse inscription on two coins of Indo-Greek queen Agathocleia who was a regent or a co-ruler. The same observation may be valid for the position of Queen Machenes at the time of striking coins bearing her name as well as the name of the Indo-Scythian king Maues, whose coinage betrays strong influence of Indo-Greek monetary system. G. Le Rider takes her as the wife of Maues.

Author considers Machenes—an Indo-Scythian or Scytho-Parthian ruler of inter alia the Taxila area for some time in about first half of the 1st century B.C. If she flourished in the period of Maues and had a family relationship with him, she was at the time of the coin concerned his regent or co-ruler. The coin published by G. Le Rider is, thus, very important to the students of Scytho-Parthian activities in the Indian Sub-continent. —D.D.K.

176. Pandey, S.K. & Mishra, Veena :—*Chronology of the Bodhi Rulers of Tripuri.*

PPB, VII, Nos. 1-2, 1979, pp. 55-67.

The chronology of the rulers of the Bodhi dynasty, the existence of which is known only from the coins and sealings of its rulers found in Tripuri and other places upto Badhavagarh area, has been a controversial issue. No epigraphical or literary record throwing light on these rulers has been traced so far. The Tripuri excavations conducted during 1966-71 provide some stratified evidence on the basis of twelve coins and fifteen sealings (photos supplied in plates) which were unearthed. In

contrast to the assumption made by K.D. Bajpai and Ajay Mitra Shastri that Bodhi rulers flourished between 2nd cent. A.D and 3rd cent. A.D, the authors believe on the basis of recent analysis of the layers that the same flourished between 100 B.C. and 350 A.D. Accordingly the following Chronological order of the Bodhi rulers is fixed : 1. Śiva Bodhi, 2. Vasu Bodhi, 3. Śrī Bodhi, 4. Vīra Bodhi, 5. Śrī Candra Bodhi, 6. Dharma Bodhi. On the basis of typology and symbols the coins are classified into two main groups and their features discussed. The baked clay sealings which reveal mark artistic excellence are described in detail. The legends on coins and seals have been deciphered and studied.—S M.M.

177. Ramaswami, N.S. :—*A Chola Capital.*

JORM, XLII-XLVI, 1972-1977, pp. 111-123.

See Under Sec. V.

178. Sankaranarayanan, S. :—*Rājarāja I and Jaṭācoḍa-Bhīma.*

VUOJ, XXIII, 1980, pp. 1-7.

The Tiruvālaṅgāḍu plates, the Kāñcī Kailāsanātha temple inscription and the copper plate charters of Śaktivarman are the main sources of the History of the Cōlas and of the Eastern Cālukyas. From these sources we understand that the Cōla king Rājarāja I interfered in Eastern Cālukyan politics in favour of Śaktivarman and his younger brother Vimalāditya. He fought with Jaṭācoḍa-Bhīma the usurper of the Eastern Cālukyan throne and succeeded in 999 A.D. in restoring to Śaktivarman his lost kingdom. The present paper aims at examining the two opposite views of scholars regarding the details of Cōla-Telugu Coḍa, wars and the date of the final fall of Bhīma.—A.D.W.

179. Sethi, R.K. :—*The Problem of Mahārāja Śrī Gupta.*

JNSI, XLIII, Pt. 2, 1981, pp. 63-69.

A Copper coin of Gupta period with the legend *Mahārāja śrī-guptyasya* was brought by the author from Vidiśā, and exhibited at Indore during the Silver Jubilee of Indore Museum and Annual Conference of N.S.I., Poona. It resembles Nāga Coins, H.V. Trivedi has a hoard of such coins which he attributes to Mahārāja Śrī Gaṇapati Nāga, king of Padmāvatī. Padmāvatī noted in the Purāṇas and *Padma Pavayya* mentioned by Bhavabhūti in his *Mālātī Mādhava* is the store house of similar coins of Nāga kings. The coin has been discussed by different scholars such as Bhandarkar, Altekar, P.L. Gupta, Kashi Prasad

Jayaswal, Cunningham, Fleet, Growse, Rapson and S.V. Sohoni in detail, but the author is reluctant to accept their views.

The author is of the opinion that Śrī Gupta was a small king of a place somewhere in the Kośala, but he was not a hereditary king of that place and had left his original home under some extraordinary circumstances.—D.D.K.

180. Sharma, R.K. :—*Military System of the Paramāras*
(c. 800–1500 A.D.)

VUOJ, XXV, Pts. 1-2, 1982, pp. 99-116.

See Under Sec. VIII.

181. Sharma, T.R. :—*Date of Viśākhadatta.*

JOIB, XXXI, No. 1, 1981, pp. 1-6.

The debate regarding the date of Viśākhadatta is based mainly on the epilogue of the *Mudrārākṣasa*. There is a dispute over the name of the king due to various readings in different manuscripts viz. Candragupta, Dantivarmā, Avantivarmā and Rantivarmā. In the epilogue it is also stated in relation to the king that the earth which was being oppressed by the Mlecchas has found refuge in his two arms. The views of Telang, Jagannath Agrawal, Sten Konow, Levi, Satya Varat Singh and S.R. Goyal regarding the date of Viśākhadatta have been discussed in the present paper. T.R. Sharma finds that Viśākhadatta seems to be gravely concerned by the political disturbances in the empire. He wrote his plays when the country was in peril both internally and externally. During the period of the Nandas, there was fear of Greek invasions on the one hand and the fight between Candragupta Maurya and Mahāpadmananda on the other hand. The same situation arose again when the country, after the death of Samudragupta, faced the terror of the Huṇas and the Śakas as well as the war of succession between the two brothers Candragupta II and Rāmagupta. The poet, who seems to have been a contemporary of Candragupta II, in order to extol his patron, makes the repeated use of the word Vṛṣala for Candragupta Maurya through the mouth of Cāṇakya. He, probably, looks at Candragupta Maurya with contempt for having married a Greek princess.—P.G.

182. Shastree, K.K. :—*Cāraṇa-Bāroṭa-Gaḍhavi-Bhāṭa* (Etymological Notes).

JOIB, XXXII, Nos. 1–2, 1982, pp. 50–51.

In old works *Cāraṇas* are mentioned with *Gandharvas*, *Vidyādharas* and other semi-celestial castes. *Amarakośa* gives *Kuśilava* (a bard) as

a synonym of *Cāraṇa*. Both *Cāraṇa* and *Bhāṭa* are called *Bāroṭas*. According to the author *Cāraṇas* and *Bhāṭas* are two separate communities or castes. *Bhāṭas* invariably have a sacred thread on their left shoulders, while *Cāraṇas* do not have it. The word *Gaḍhavī* has been derived from semi Prakrit and semi Sanskrit words *Gaḍha* (fort) and *Pati* (master), i.e. keeper of a fort. Masters of fort were called *Gaḍha-patis* which changed to *Gaḍhavī* through the Prakrit *Gaḍha-vai*. M.R.G.

183. Sircar, D.C. :—*Mūrtiśiva's Bangarh Praśasti of the Time of Nayapāla*.

JAIH, XIII, Pts. 1-2, 1980-82, pp. 34-56.

In the Gupta age, the name of Bangarh in the west dinajpur district of West Bengal) was Koṭivarṣa which was the headquarters of the *Viṣaya* or district of the same name in the *bhukti* or province of Puṇḍravardhana. From that time till early years of Muhammedan rule in the western part of Bengal, the importance of Koṭivarṣa as one of the important cities of the region continued to remain undiminished. It is borne out by the discovery of an inscription that Bangarh was a prosperous city of temples during the reigns of Mahipāla I and his son Nayapāla (c. 1027—43 A.D.). We also learn from this inscription that Bangarh was one of great Śaiva religious establishments during the rule of these Pāla kings. In the end of this paper the author gives the text of the inscription. The eulogy was engraved by Lakṣmīdhara who was born in the Magadha country and was the son of Śrīdhara and grandson of Jivadhara.—B.K.

VII—INDIA AND THE WORLD

184. Arora, U.P. :—*Greek Attitude Towards the Indians.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 97-109.

The present paper gives an account of the image of the Indians (from 5th century B.C. onwards) as depicted in the ancient Greek Literature. The attitude of Greeks towards the life-style of ancient Indians was an idealistic one. The fact that continued to hold, for a considerably long period, this idealistic image of Indian life before the ancient Greek society was the selfless approach towards the life of the Indian Philosophy. The author traces the origin of such attitude in the Greek tradition of idealizing the people living at the extreme edge of the earth. — A.C.D.

185. Bakshi, Dwijendra Nath :—*Sarasvatī and Lakṣmī in Japanese Buddhist Pantheon.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 163-168.

Buddhism was introduced in Japan in 538 A.D. from the Korean peninsula where this religion found its way in 372 A.D. through Buddhist China. As we know, the Brahmanical gods and goddesses were incorporated into Indian Buddhism long before the spread of this religion outside India, the Brahmanical deities, naturally, reached Japan as a part of (Mahāyāna) Buddhist pantheon. One such highly popular deity in Japan is Sarasvatī who is variously known by different names. Benzai-ten (Sarasvatī) and Kichijō-ten (Lakṣmī or Śrīdevī) were the first figures of the female deities in Japan. There are a number of texts in which various forms of Benzai-ten images are described and these texts also contain words of praise for the qualities of this deity. Innumerable images of this deity are found in different temples all over Japan. There are various legends and beliefs connected with Benzai-ten that are unheard of in India.

Kichijō-ten or Lakṣmī is another popular goddess in Japan. She is also called kichishhō-ten or Kiśshō-ten. This goddess is variously represented in paintings and sculptures. Many older images are preserved in a number of temples and museums. Kichijō-ten (Lakṣmī) is the goddess of wealth in Japan, but Benzai-ten (Sarasvatī) is also conceived there as the bestower of wealth and fortune.—B.K.

186. Beane, W.C. :- *Cosmic Combat in Enuma Elish and the Devī-Māhātmya : A Cross Cultural Religious Comparison.*

JORM, XLII-XLVI, 1972-1977, pp. 89-110.

See Under Sec. XII-B.

187. Chakravarti, Adhir :- *International Trade and Towns of Ancient Siam.*

OH, XXIX, Pt. 1, 1981, pp. 1-23.

See Under Sec. V.

188. Chatterji, Suniti Kumar :- *Saṃskṛta Dig-vijaya.*

OH, XXIX, Pt. 1, 1981, pp. 1-8.

This paper opens with an account of the spread of Sanskrit in Asia and includes discussion on discovery of Sanskrit language with wonderful structure, more perfect than the Greek, more copious than the Latin and more exquisitely refined than either; yet bearing affinity to both of them as if originating from one common source. Sir William Jones is quoted in detail for both discovery of Sanskrit by the West and its present position in the world. The author discusses three distinct types of civilizations, Greek, Chinese and Hindu, and the languages that function as vehicles for their conveyance, especially Sanskrit for Hindu civilization. Gives reasons for the choice of Sanskrit in its widest application in Indian Civilization. Puts forth eight reasons for the decay of other languages and for preference for Sanskrit : prestige of Aryan speech, absence of cohesion of other languages, the spirit of laissez-faire, liberal policy, being vehicle of great composite culture, early development of literature in Sanskrit, Vedic as well as Epic; lack of patriotic spirit in non Aryan cultures and their languages and finally inherent beauty and force of Sanskrit language. Concludes with the remark that Sanskrit was the vehicle for the spread of ideals of Indian Culture.—N.K.S.

189. Colless, Brian :- *Han and Shen-tu-China's Ancient Relations with South Asia.*

EW, XXX, Nos. 1-4, 1980, pp. 157-177.

South Asia conventionally covers the countries—India, Pakistan, Bangladesh and Ceylone (Śrī Laṅkā). India is the dominant nation in

this region. At present, India and China are neighbours but in ancient time (time of Han Dynasty) their borders were far apart. All the ways (by land, sea and air) of journeying between India and China were considered feasible although the air routes were reserved for Buddhist missionaries. The Indian religion and the Chinese silk was brought (possibly in 3rd century B.C.) on foot through Bactria to the port of Barygaza (Bharukaccha in Gujarat); from there it was carried down the Ganges to the opposite coast and then to the Dravidian country of the Chera, Pāṇḍya and Cōla kingdoms. Han officials voyaged in barbarian ships to South Asia in quest of pearls and other rarities and they procured these precious articles in exchange for their gold and silk. The name Shen-tu, according to the author, stood for the basin of Indus, especially the Panjab. It could also be applied to the whole area from the Indus to the Ganges.—M.R.G.

190. Dobbins, K. Walton : - *Vonones, Maues and Hermaios : The Imperial Coinage of Mithradates II.*

EW, XXX, Nos. 1-4, 1980, pp. 31-53.

The identification of all the royal names on coins from Indo-Iranian borderlands between c. 115 and 3rd cent. B.C. as fictitious names of Parthian emperors shows that Arsakid sovereignty extended into the Panjab during this period and that Taxila, Gandhara, Kapisene, Arachosia and Sakastan were provinces of the empire. The history of coinage in the Indo-Iranian borderlands is the story of Parthia's sovereignty over the Scythian tribes which invaded the region in the later part of the 2nd century B.C. and were pacified by Mithradates II.

Three groups of Scythians have been identified from their coins—(1) The 'Vonones' group in Sakastan and Arachosia. (2) The 'Maues' group in Taxila and the provinces on the west bank of the Indus river and (3) The 'Hermaios' Scythians. The coins of these three groups are characterized by the use of a Zeus device on the principal denominations. In the end the author has tried to explain why there are no references to Śaka kingdoms in this territory even though there survives a corpus of magnificent coinage from these Scythian dominions. The coins represent more an extension of Arsakid hegemony than the legacy of a lately nomadic culture.—M.R.G.

191. Fillicozat, Jean :—*Āgamas in South-East Asia.*

JORM, XLII-XLVI, 1972-1977, pp. 145-153.

A large group of the Sanskrit epigraphs belongs to South-East Asia, chiefly Combodia and Campā in the Indo-chinese Peninsula, Kalimantan

and Java in Indonesia. Khmer, Cām, Javanese, Mōn, Thai, have old Malaysian inscriptions later than the Sanskrit-ones. A large number of temples and epigraphical works are available in these states. Monuments and Sanskrit inscriptions are testimonies of the spread of Indian religions in these areas. These religions are Śaivism, Vaiṣṇavism and Buddhism. An old inscription at Vocañh belongs to 3rd century A.D. It was engraved by a descendant of Śrīmāra, a Pāṇḍya king *Viśvajid atirātra* sacrifice was performed in these states. Borneo has Sanskrit inscriptions. People performed Śiva worship. Indian Brāhmaṇas erected many *yūpas*. Several śaivite images have been found at this place.

The famous Chinese pilgrim Yi-tsing learned Sanskrit at Sumatra before entering India where Sanskrit alone was spoken. The Tamils abroad normally used the Sanskrit language in these states. *Tolkāppiyam* and *Śivāgamas* allude to the ancient sea-voyages of Indian merchants. Brāhmaṇas accompanied the merchants who imported into Suvarṇadvīpa the contents of the *Āgamas* or *Tantras*—the religious prescriptions for building temples, making images and performing rites, as well as for personal religious practices. Different *Āgamas* and related scriptures were taken to these states. Indian names and mode of worship was introduced. The Buddhist monks of Tibet, Bihar, Bengal and other places preached Buddhism in the very beginning of the 13th century. An elaborate description of *Āgamas* in South-East Asia has been discussed in this monograph.—D.D.K.

192. Gali, Adalbert :—*Planets and Pseudoplanets in Indian Literature and Art with Special Reference to Nepal.*

EW, XXX, Nos. 1-4, 1980, pp. 133-147.

See Under Sec. XIII.

193. Kimura, Ryutoku :—*Le Dhyāna Chinois au Tibet Ancien Après Mahāyāna (The Chinese Dhyāna (Meditation) in Ancient Tibet after Mahāyāna).* (French).

JA, CCLXIX, Nos. 1-2, 1981, pp. 133-192.

See Under Sec. XII-A.

194. Mibu, Taishun & Hirai, Yūkei :—*Present State of the Mo-kau-ku Cave Temples at Tun-huang.*

JIBS, XXVIII, No. 2, 1980, pp. 1-12.

See Under Sec. II.

195. Murari, Krishna :—*Buddhist Sculptures of Thailand*.

VII, XX, Pts. 1-2, 1982, pp. 250-253.

See Under Sec. II.

196. Naseem, Mohd. :—*Compartmented Seals From the Quetta Valley (Baluchistan)*.

JNSI, XLIII, Pt. 2, 1981, pp. 127-131.

See Under Sec. IV.

197. Varma, Kailash Chandra :—*Astronomical Lore of Observational Nature Possessed by the Vedic Aryans and Some Extremely Primitive African, Australian and South American Tribes : A Comparison*.

ABORI, LXI, Pts. 1-4, 1980, pp. 101-130

See Under Sec. XIII.

VIII—LAW, POLITY AND ADMINISTRATION

198. Balambal, V. :— *Crime and Punishment in Saṅgam Age.*

Br. V, XLIV-XLV, 1980-81, pp. 261-274.

This paper throws light on the crime and punishment during the Saṅgam age. The king used to be the head of the government and society and the supreme administrator of law. There were other agencies in villages and towns also to administer justice. The *purohita*, revenue officers and other royal authorities used to assist the king in judgement. Justice was administered free of charge to the suitors but the punishments were severe. The courts in the villages were held under the jack fruit tree or neem tree. The guilty persons were kept in prisons. The prisoners were released on ceremonial days. The defeated prisoners were treated cruelly. The victors used the golden crowns of the defeated kings for making anklets. King Śeṅguṭṭuvaṇ used the hair of the wife of the defeated king paḷaiyaṇ as rope to pull an elephant.

It is interesting that the punishment for murder, theft, mis-appropriation etc. was very simple during the time of Imperial Cōḷas, i.e., asking the offender to light a perpetual lamp in the nearby temple. The person, found guilty of giving false evidence was punished by cutting off the tongue.

Prostitution was permissible in Saṅgam age. Adultery was treated severely. The legs of the adulterous persons were cut off. Some adulterous women were also punished. The elopement was accepted by the society. The parents welcomed the boys and girls, who came after elopement and treated them well. But the deserter was punished severely. The parents did not interfere in love-affairs of their children but took care of their welfare. Drinking wine and using opium were not prohibited in Saṅgam age.—B.M.S.

199. Balambal, V. :— *Sabhā's Control Over Land During the Reign of the Imperial Cōḷas.*

JIH, LVIII, Pts. 1-3, 1980, pp. 13-20.

The Cōḷas have an important place in South Indian History. They are well-known for their military endeavours, socio economic achievements and also for their local administration. Though the king was the head of the state and wielded enormous powers, he decentralised the

administrative functions. The paper deals with the role of the governing body of the village, i.e., *sabhā* in connection with the land during the reign of the imperial Cōḷas. The *sabhā* was considered as the owner and guardian of land. It has right to administer the Brahmadeya and Caturvédimatigalam land independently under its control. It was also allowed to make tax-free grants. Re-sale of land by the *sabhā* is also known from many Cōḷa records. The *sabhā* was not only maintaining the donations made by others but also endowed lands for various purposes. As an administrator, the *sabhā* was settling problems regarding boundaries of lands. It had the right of confiscating the lands of individuals if they had failed to pay the taxes due on their lands. It also had the right of assignment of unclaimed land, sale of abandoned land, settlement of issueless person's land, punishing the defaulters and other such matters. As the unit of administration the *sabhā* enjoyed enormous powers and autonomy. So long as the *sabhā* performed their duties with sincerity and good-will there was no governmental interference.—B.K.

200. Devahuti, D. :—*Empire, Ethics and Aśoka*.

JIH, LVIII, Pts. 1-3, 1980, pp. 1-12.

The paper examines Aśoka's (269-232 B.C.) contribution to Indian polity especially with regard to the *cakravartī-kṣetra* and *vijaya* concepts and practice. It gives an assessment of Aśoka's aims and achievement concerning the domain which a great conqueror should rightfully aspire for and the methods by which he should acquire it. Concerning the *cakravartī* ideals, Aśoka borrowed from the existing models, both Hindu and Buddhist. He syncretised and concretised them in an impressive manner even if on a restricted scale by the prodigious standards set by the texts with regard to *cakravartī-kṣetra*. According to the authoress, Aśoka's achievement remains the only one of its kind.—B.K.

201. Sarpotdar, M. :—*Scientific and Technical Contents in Kauṭilya's Arthaśāstra*.

JASB, LIV-LV, 1979-80, pp. 158-162.

See Under Sec. XIII.

202. Sharma, R.K. :—*Military System of the Paramāras (c.800-1500 A.D.)*.

VUOJ, XXV, Pts. 1-2, 1982, pp. 99-116.

After the decline of the Gurjara Pratihāras and before the throne of Kanauj was occupied by the kings of the Gahaḍavāla Dynasty,

political power in Avanti shifted into the hands of the Paramāra kings. A number of new inscriptions of the Paramāra and their contemporary rulers as well as some literary works composed during the Paramāra period, have shed new light on their military system and inter-state relations. Some important aspects of the military system of Paramāras such as army organisation, war officers, offensive weapons, army on the march and royal camp, battle formation (*vyūha*), military policy, peace and treaties and ethics war have been discussed in detail.—M.R.G.

203. Tripathi, Ramji :—*Bhaviṣyapurāṇe Rājanaitikatattvavivecanam* (Analysis of Political Elements in *Bhaviṣyapurāṇa*). (Sanskrit).

Pur., XXIII, No. 2, 1981, pp. 175-181.

In some of the purāṇas, there are so many chapters, in which a lot of description about politics is available. Among them, *Garuḍa*, *Agni* and *Bhaviṣya Purāṇas* have an important place. Here the author deals with the political elements in the *Bhaviṣya Purāṇa* and compares it with the relevant chapters of other purāṇas and texts dealing with polity.

Elements of politics have been traced in the *Atharva Veda*, *Arthaśāstra* of *Kauṭilya*, *Caranavyūha*, *Kauśikasūtra* etc. In *Vāyu*, *Matsya*, *Agni*, *Mārkaṇḍeya*, *Viṣṇudharmottara* and *Brahma-Vaivarta Purāṇas* and *Daśa Kumāracarita* chapters on polity, can also be seen.

The author has dilated upon the attributes of a king in the light of the *Bhaviṣya Purāṇa* and other works like the *Raghuvamśa*.—B.M.S.

IX—LINGUISTICS AND GRAMMAR

204. Aklujkar, A. :—*Interpreting Vākyapadīya* 2. 486, *Historically* (Part I)

Br. V, XLIV-XLV, 1980-81, pp. 581-601.

The author proposes to discuss *parvatād āgamam labdhvā bhāṣya—bhijānusāribhiḥ* It is a part of the ten epilogue type verses found at the end of the *Vākya-Kāṇḍa* of Bhartṛhari's *Vākyapadīya*. The author has tried to answer the question what was the manner of the acquisition of *āgama*? The *ṭīkā* interpretation of *āgama* does not seem to be intended in *parvatād āgamam labdhvā*. The supernatural element may go back to the author of 481-90, for the possibility of that author having believed that Candrācārya and others were guided to the lost *Vyākaraṇāgama* through some extraordinary encounter cannot be logically ruled out. However, one can be certain that such possibility is not expressed in 486 and that, for this reason, as such it should be treated as non-existent. It seems likely to be that at the time of Bhartṛhari and his disciples the story of Candrācārya's acquisition of the *āgama* was a simple tale of intelligent guesses and determined search, in which the only miracle was that Candrācārya succeeded in the face of numerous odds. This simple tale might have been gradually mythologized in the Vaiyākaraṇa tradition after a long period.—A C.D.

205. Bhattacharya, B. :—*On an Overlooked Problematic Reading in the Printed Text of Bhaṭṭoji-Dīkṣita's Siddhānta-Kaumudī*.

JASB, LIV-LV, 1979-80, pp. 6-8.

In the *Kṛtya-prakarāṇa*, under Pāṇini's rule *vajro-yācaruca-pravacarcāśca*, the printed text of Bhaṭṭoji-Dīkṣita's *Siddhānta-Kaumudī* appears to record uniformly reference to the *Kāśikā* as follows :—

... *tyajeśca* (=Kātyāyana's *Vārttika*)/*tyāj-yam/tyajipūjyośca* *iti Kāśikā* [*sammato vārttika-pāṭhaḥ/tatra pūjer grahaṇaṁ cintyam-Bhāṣyā-nuktatvāi/nyat-prakarāṇe tyajer upasamkhyānam iti hi Bhāṣyam*].

From the above excerpt it appears that Bhaṭṭoji-Dīkṣita challenges the authenticity of the wording of Kātyāyana's *Vārttika* as recorded in the *Kāśikā* and gives the correct wording of the same in the light of Patañjali's *Mahābhāṣya*. It means that Bhaṭṭoji relies on the authority of

Patañjali and accepts *kutva-niṣedha* in the case of the root $\sqrt{tyaj(a)-(hānau)}$ when (ṇ) *ya* (t) *pratyaya* follows but does not allow the question of *kutva-niṣedha* in respect of the root $\sqrt{pūj(a)-pūjāyām}$ also because the latter root being *ṇy-anta* happens to be *aj-anta* and as such admits of --*ya* (t)-*pratyaya*. In this matter Bhaṭṭoji follows Kaiyaṭa's line of thinking. Nāgeśa follows Bhaṭṭoji. Jinendrabuddhi, Melputtūr etc. of the Pāṇini school speak of *Kutva-niṣedha* in respect of *tyaja(a)*-only, and there is no mention of $\sqrt{pūj(a)}$. Some other grammarians also follow the same line.

It is alleged that wording of that *Vārttika* cannot be traced in the standard editions of the *Kāśikā* where we find the normal reading as *nyati pratiṣedha tyajer upasaṅkhyānam* followed by a single illustration, *tyā-jyam*.

Thus the imputation is not substantial and as such Bhaṭṭoji's attack misses its target. It appears that Bhaṭṭoji did not check the text of *Kāśikā* at the time of composing his *Siddhānta Kaumudī*.

The problematic *Vārttika*, which is ascribed wrongly to *Kāśikā*, is traced as such in Rāmacandra's *Prakriyā-Kaumudī* which runs as
.....*tyoji-pūjyośca na kutvam/tyājyam/pūjyam/*. As in other cases, Bhaṭṭoji's target, here, is the *Prakriyā Kaumudī* in the light of this finding the writer proposes a rational amendment in Bhaṭṭoji's *Siddhānta-Kaumudī* as : *tyaji-pūjyośca iti Prakriyā-Kaumudī*.—D.D.K.

206. Burrow, T. :—*Five Notes on Sanskrit Etymology*.

Br. V, XLIV-XLV, 1980-81, pp 436-445.

The term *nīma* belongs to the ancient word-stock of Indo-Aryan. The root syllable of this word contains the guṇa grade of IE root which appears in the proverb *ni* 'down' and in the stem *nīmna* 'depth'; (adj.) 'deep' and so on. Among the variety of meanings assigned to the Sanskrit word *nīma* (foundation), we find it in the sense of *prākāramūla* and root or basis.

The *mārṣa* - is one of the forms of IE *merso* functioning as an agent noun. The root is IE *mers* 'to forget', overlook which in Sanskrit *mṛṣ-mṛsyate* has developed the meaning of 'be patient, tolerate, forgive'. From this the meaning of this vocative 'gentle sir, kind sir', has naturally developed. The term *raṅga* denotes 'stage'. The original meaning was 'colour'. It has a similarity with Khotan Saka *rraṅga* - 'bank, ridge, shore'. This word was borrowed in to the South Dravidian languages. There it became *araṅku*, *araṅkaṇ* (Ta.) 'stage' etc. *araṅṇu* (Ma) 'a stage', *arāgu* (Te) 'a pial'.

Veṣṭa-Veṣṭaka (resin, gum) come from IE root *ueis*—from which Sanskrit finds *√Veṣ* flows and English gets *ooze*. The word *hīra* (diamond) is a loan-word from a dialect of the Śāka invaders of India. The initial *h*-causes no difficulty. Though in Khotan Saka, this word is *īrā*. It may be possible that the *h* occurs in other dialects of the Śāka-language. — A.C.D.

207. Cardona, G. :—*On the Domain of Pāṇini's Metarule 1.3.10 : Yathāsamkhyam Anudeśaḥ Samānām.*

Br. V, XLIV-XLV, 1980-81, pp. 394-409.

Pāṇini adopts two conventions for referring to groups of elements: first, abbreviations are used to refer to elements of ordered sets. In addition, certain sounds are used to refer to sets of sounds. A metarule, *sthānēntaraimaḥ* (I.1.50), gives a choice of possible replacements for a substituent while another rule *Yathāsamkhyam anudeśaḥ samānām* (I.3.10), serves to relate in order equal-numbered entities, enumerated in rules. Some substitution rules with abbreviations can be applied using either of these two rules. Though *iko yaṇ aci* can be applied by I.1.30 still the proper replacements can be found by I.1.50.

However, there are other alternative rules in which abbreviations are used and which can apply properly if the sounds denoted by these abbreviations are related in order with other sounds enumerated therein like in *ecovāyāvaḥ*. (VI 1.78). From such decisive instances, it follows that rules such as VI.1.77 should be applied in the same manner: the elements denoted thereby are related in order with members of another set of the same number. There is also other supporting evidence to show that this is the procedure intended by Pāṇini. — A.C.D.

208. Damodarapisaraka, D. :—*Śrīman-Nārāyaṇa-Bhaṭṭa-Pādasya Prakriyāsarvasvam (Prakriyāsarvasva of Śrīman-Nārāyaṇa Bhaṭṭapāda).* (Sanskrit).

JSAOU, II, 1980, pp. 21-34.

The scholar gives in this paper an elaborate account of *Prakriyāsarvasvam*, a grammatical treatise of Śrīman Nārāyaṇa Bhaṭṭapāda who flourished in Kerala (792 Kolambāvda). Though this paper is exclusively meant for a detailed study of *Prakriyāsarvasvam* yet the scholar has also given a sketch of the life and works of Śrīman Nārāyaṇa Bhaṭṭapāda. — A.C.D.

209. Dviveda, J.P. :—*Kātantra-vyākaraṇasya Vaiśiṣṭyam (Speciality of the Kātantra Grammar). (Sanskrit).*

JGJKSV, XXXVII, Pts, 1-4, 1981, pp. 173-195.

The term *kātantra* means 'micro' and thus *Kātantra-Vyākaraṇa* means a concise grammar. Amongst the grammatical works of the post-Pāṇinian period, this work deals with the larger areas of the classical Sanskrit. This important grammatical composition by Śarva-varman gained so much popularity among the teachers and the students as well that it could be able to attract the attention of grammarians who wrote commentaries or notes on it, and it was taught not only in India but in Tibbet also. Because of brevity as well as simplicity, the method of the formation of words in this system is believed to be the best. — A.C.D.

210. Dvivedi, Janakiprasad :—*Śabdaśāstre Saṃjñāpadārthaḥ Saṃjñā-jñānasya Nāntariyakam ca (The Meaning and Unavoidability of Comprehension of the Term Saṃjñā in the Grammar). (Sanskrit).*

Sāg., XXI, Pt. 1, 2039, pp 35-41.

The commentators of the *Aṣṭādhyāyī* of Pāṇini have rendered three-fold derivations of the term *saṃjñā* : (i) *samyak saṃkṣiptam vā jñānam-iti saṃjñā* 'proper or brief knowledge is (called) *saṃjñā*', (ii) *saṃjñāyate (=saṃkṣiptam jñāyate) iti saṃjñā* 'that which is known briefly is (designated) *saṃjñā*,' and (iii) *saṃjñāyate nayeti saṃjñā* '(name of a particular being or object) is known through it, hence it is (termed) *saṃjñā*'.

Every creature or object has got certain name (*saṃjñā*) for the sake of worldly dealing. Without knowing the name of a particular object or being we cannot refer to it properly during the discussion etc. — A.K.V.

211. Hejib, A. & Sharma, A. :—*A Note on Pāṇini VI.1.87.*

Br. V, XLIV-XLV, 1980-81, pp 635-638.

The Pāṇinian rule (*ād guṇaḥ*) VI. 1.87 works for the combination of a final *ā* with a dissimilar vowel which known as *guṇa sandhi*. But, an examination of some examples would make it clear that the short or long nature if the final *ā* has no bearing on the sandhic outcome. This rule may be split into two parts. The first part deals with the combination of final *ā* with all vowels except *r* and *lṛ* while the second

with that of final *ā* and *r* and *l*r. The first part is phonetical but the second is historical. The Vedic tradition of shortening *a* before *r* in external sandhi is retained in classical language optionally. Historically, an *ā* is shortened first (as in the case of an external sandhi) and next the *a* is combined with *r* (as seen in an internal sandhi).—A.C.D.

212. Jain, K.C. : *Pāli Bhāṣā - Eka Saṁkṣipta Paricaya* (Pāli Language : A Brief Study). (Hindi).

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 87-93.

Etymology of the term Pāli has been given by the scholars in three ways. One is *pariyāva* (Skt. *pariyāya*) meaning the teachings of Buddha, others are *paṅkti* and *pāṭha* (the original text). The first seems to be correct. In fact, Pāli has never been a dialect of any region in India. It seems to be correct to think that this is an artificial language constituted through amalgamation of a number of languages. Nevertheless, the Māgadhī Prākṛta appears to be the foundation of this language.—A.C.D.

213. Joshi, S.D. :—*Kaunḍa Bhaṭṭa on the Meaning of Compounds*.

Br. V, XLIV-XLV, 1980-81, pp. 369-389.

Kaunḍa Bhaṭṭa gives a six-fold classification of compounds on the basis of the structure of constituents without involving the primary and secondary meanings. He classifies as combination of (i) case-inflected word *supām supā*, (ii) case-inflected word with a verbal form (*supām tiñā*), (iii) case-inflected word with a nominal stem (*supām nāmnā*), (iv) case-inflected word with a verbal base (*supām dhātunā*), (v) two finite verb forms (*tiñām tiñā*) and (vi) a finite verb form with a case inflected word (*tiñām supā*). The examples of these are *rājapuruṣaḥ paryabhūṣat*, *Kumbhakarāḥ āyatastūh Khāḍaramodatā* and *Jahisthambah* respectively.

Regarding the meaning of the compound formations Kaunḍa Bhaṭṭa agrees with the definitions given by Patañjali. According to him whole discussions of Patañjali can be reduced into two views, viz. *jahaisvārthā* and *ajahaisvārthā* which correspond to the theory of *ekārthibhāva* (a compound gives a single meaning like a single word) and *vyapekṣā* (mutual dependence of the constituents in a compound).

The Naiyāyikas and Mīmāṃsakas accept only *vyapekṣā* and resort to *lakṣaṇā* to explain any additional meaning.—A.C.D.

214. M.D. Balasubrahmanyam :—*Accent IT-s in the Kṛt Suffixes.*

Br. V, XLIV—XLV, 1980-81, pp. 543-555.

The following points have been discussed in this article :—

1. Pāṇini enumerates 128 *Kṛt* suffixes (56 bound morphemes) in about 431 rules out of a total of 631 *sūtras* in Book III of the *Aṣṭādhyāyī*. Seven accepted exponents : *e*, *ñ*, *ṛ* (*t*₁; *t*₂), *n*, *p*, *r* and *l* which are distributed in 75 suffixes, mark the prosodic (or suprasegmental) features. Of these *e* indicates end-acute *ñ*, *t*₁ and *n* the initial-acute, *t*₁ the circumflex, *r* and *l* the penult-acute and *p* the grave tone. 2. Patañjali distinguishes *niyata-svaras* (predictable or fixed accentual type) from *aniyata-svaras* (nonpredictable or no fixed accentual type). Out of 128 suffixes, 75 are sealed with accent exponents, while 53 are devoid of accent *IT-s*. 3. A structural study of the accent exponents in Pāṇini's synchronistic system clearly shows that the exponents-significant indicatory symbols—are added to roots, suffixes and grammatical units to predict the grave, acute and circumflex intonations. Thus Pāṇini has achieved a remarkable sense of economy in his descriptive analysis of the Sanskrit language by introducing these metalinguistic exponents.— Author.

215. Mehendale, M.A. : *Nirukta Note XXI, Once Again Ratharyati and Saṁtavīvat.*

Br. V, XLIV—XLV, 1980-81, pp. 96-103.

In the explanation of *ratharyati* given by Yāska in *Nirukta* (VI. 28) the term *siddha* means 'a denominative verbal form obtained from a noun' and not 'only a noun.' *Siddhaḥ tatprepsuḥ* and *ratham kāmāyate* are not alternative explanations given by him. The term *vā* found in the available text is not genuine but a later addition.

Similarly, in the Yāska's explanatory note on the term *saṁtavīvat* in *Nirukta* (II. 28) the phrase *pūrvayā prakṛtvā* might have been used to indicate the older tradition either *RK* tradition or the proto type of *Yajus* tradition or the *Kāṇva* recension. This may be used to mean the primary base of the root *tan* and not to purport 'the prior portion of the base.' The use of this phrase clearly indicates that Yāska has in mind some variant base of the root *tan* for the derivation of *tavīvat*.—A.C.D.

216. Mishra, Gopabandhu :—*Pāṇinīya-Samaye Prakṛtiḥ (The Term Prakṛti Used during the Time of Pāṇini). (Sanskrit).*

Sāg., XXI, Pt. 1, 2039, pp. 31-33.

Pāṇini uses the word *prakṛti* in his *Aṣṭādhyāyī* as an etymological

term. The paper discusses the various meanings of this term found in Sanskrit grammar and *Sāṃkhya darśana*.—A.K.V.

217. Misra, H.,—*Fresh Linguistic Evidence to Determine Yāska's Period*.

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 331-335.

Yāska belongs to a period during which the Middle Indo-Aryan (MIA) language had already started. MIA shows a clearly variant stage of Indo-Aryan differing from Old Indo-Aryan on various factors. This fact re-establishes, Yāska in the 8th century B.C. instead of the prior belief of 5th century B.C.—A.C.D.

218. Murti, M.S. :—*Bhartṛhari on Svam Rūpam Śabdasamjñā*.

Br. V, XLIV-XLV, 1980-81, pp 602-613.

Bhartṛhari interprets this rule (P.I.1 68) against the linguistic theories prevailed in his time for he was describing the nature and function of the linguistic symbol called *sphoṭa*. Precisely it may be said that :

(i) In the rule the injunctive part is enjoining the position of *saṃjñā* to the words-linguistically. Names (*saṃjñā*) refer to the words which are found in the social communication to which grammatical operations are applied.

(ii) The prohibitive part (*aśabdasamjñā*) is meant to ward off taking the linguistic form, e.g. *mṛjer vṛddhiḥ* (P. VII. 2.114).

Bhartṛhari's main contribution lies in presenting two significant semantic concepts :-

(a) The denotation of two referents, the form and the meaning, has been suggested by Patañjali. Bhartṛhari's contribution lies in the elaboration as to how these two referents are conveyed in two different stages by two distinct powers to be revealed *grāhyatva* and to reveal *grāhakatva*. On the basis of these two distinctive powers, *grāhyatva* and *grāhakatva*, the distinction between the name and named (*saṃjñāsaṃjñī-sambandha*) is evolved.

(b) The differentiation of the words in the rules and those in social communication, on the one hand, and the building up a relation between *saṃjñā* and *saṃjñin*, on the other, are ideas not found in any of works before Bhartṛhari. —A.C.D.

219. Murti, M.S. :—*The Import of the Negative Sentence According to Bhartṛhari.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 217-226.

An attempt has been made to bring out the linguistic speculations of the grammarian-philosopher Bhartṛhari and his commentators regarding the nature of the import of the negative sentences.—A.C.D.

220. Nawathe, P.D. :—*Vliṣ.*

CASS, VI, No. 8, 1982, pp. 129-130.

The verb form *nir-vleṣīḥ* is derived from the root *nir-vlī* and not from *nir-vliṣ*, as is done by *Vaidika-Padānukrama-Kośa*. On the other hand, the forms *nir-vliṣati* and *nir-vleṣayāmi* which bear a marked resemblance with the form *nir-vleṣīḥ* should be derived from *nir-vliṣ*. The root *vliṣ* is not enumerated by the grammarians in the list of roots. That the usage of this new root is restricted to a few *Śrautasūtras* may probably account for its non-inclusion in the *dhātupāṭhas*.—G.U.T.

221. Ouserampil, J. :—*Feminity in God, Grammarians' Views.*

CASS, VI, No. 8, 1982, pp. 57-64.

See Under Sec. XI.

222. Pandey, V.N. :—*A Grammatical Note on the Word Abhitaḥ*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 259-262.

Kātyāyana (K.) and Pātañjali (P.) explain the word *abhitaḥ* as *ubhayataḥ*. According to K. this term takes the accusative. But in literature, it is noticed with genitive also. Kaiyaṭa and Nāgeśa are of the view that this term also means *ābhimukhya*. But, this view has not been supported by both the ancient grammarians K. and P.—A.C.D.

223. Peri, S.S. :—*Correctness of the Vocative Singular Form Subhru.*

Br. V, XLIV-XLV, 1980-81, pp. 410-414.

The vocative singular form *subhru* has been widely used in Sanskrit literature, but this form is not correct according to the rules of Pāṇini. Grammarians from Vāmana onward have discussed the question and tried to defend the popular usage, but it seems indefensible. There are two groups of grammarians differently dealing with this

word : (i) Haradatta takes this term first as a mistake. Afterwards, he refers to a solution suggested by other on the basis of a *Paribhāṣā*, *sakṛd baddham anityam dvir baddham ca subaddham*. This *paribhāṣā* cannot be accepted. (ii) Another solution suggested by Vāmana and repeated by Mallinātha and many others is by assuming that another suffix *ūñ* is added to the *ū*-ending word *subhrū* and this have it under *nadī*-group and thereby have the short vocative form *subhru* by *ambārīha-nadyor hrasyah*.

In fact, the vocative form *subhrū* from *subhru* is grammatically incorrect. These two suggestions are also unacceptable. The solution based on mental condition of the speaker is also defective. The addition of *ūñ* to the word *subhrū* cannot be accepted, since Pāṇini uses the word *bhrū* with *uvan* which prevents both these terms from being included under *nadī* by the rule *neyaṇuvañsthānāv asirī* (P. I.4.4.). A.C.D.

224. Prasad, S S. : - *On Some Vocables of the Bhāgavata*.

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 249-258.

The author of this paper gives a historical study of the words — *udumbara* (threshold), *grāma-simha* (a dog), *campakārṇa* (a specific flower), *jalaja* (a conch-shell), *paridhi* (clothes), *pārīha* (an adjective of Yudhiṣṭhira), *vismaya* (surprise), *śuśmin* (mighty) and *śaundīram* (brave).—A.C.D.

225. Ramachandrudu, P.S. :—*Siddhāntakaumudīḥam Sandhi-prakarāṇavibhāgam Adhikṛtya Kiñcit (A Note on the Sandhi Portion of Siddhāntakaumudī). (Sanskrit)*

JSAOU, II, 1980, pp. 35-37.

The scholar has emphasized that the *Sandhi-prakarāṇa* of *Siddhānta Kaumudī* should not have been divided into more than two parts, namely *ac sandhi* and *hal sandhi*. The division made by Bhaṭṭojidikṣita in this section does not seem, to be proper. The author has also made some other suggestions in this sphere. A.C.D.

226. Ramanujatatacharya, N.S. :—*Līhārthaviṣaye Matibhedāḥ (Contradictions on the Meaning of Līh). (Sanskrit).*

JSAOU, II, 1980, pp. 13-20.

Here, the author has made an attempt in this paper to study in detail the purport of the term *vidhi*, one of the meanings of the *līh*

lakāra, already prescribed by Pāṇini (*Aṣṭādhyāyī*, III, 3 161). In order to trace the central idea of the term *vidhi*, the scholar has surveyed a wide area of Sanskrit literature, especially the philosophical authorities who have given their views on *pravartanā* as well as on *nivartanā*.—A.C.D.

227. Rao, S.R. : —*Indus Script and Language*.

ABORI, LXI, Pts. 1-4, 1980, pp. 157-188.

The recent excavation (1963) at Mohenjo-daro and seals from Desalpur, Ropar and Jajjhar have been deciphered by the experts and come to the conclusion that the early Harappan script (2500-1900 B.C.) is a mixed and complex writing in which pictures of birds, animals and plants occur side by side linear signs such as those resembling the Roman (English) alphabets 'H, P, X, U, Y, D' etc. As regards the phonetic character of Indus writing the Soviet and other scholars assume that there are as many as 350-400 signs in the Indus writing, and as such, it cannot be a phonetic script, and can be Logographic. The Egyptian and Sumerian Logographic systems have 600-700 signs while the Sumerian Cuneiform syllabary has 100-150 signs and the Hittite syllabary 60 only. The author of this paper has remarked that the basic signs are only 62 including pictures of the birds etc., in the early Harappan script and 22 in the late Harappan script had dropped all pictures. The phonetic value of basic signs and the sophisticated Harappan script has been discussed. Pran Nath thinks that it is Indo-Aryan. Seventy percent of these signs are found in Semitic script.

The Indus-script, which is an inclusive term used for denoting the Harappan (2500-1900 B.C.) and Late Harappan (1909-1500 B.C.) scripts, was not a static as hitherto believed. The credit for evolving the alphabetic system of writing from a logographic-cum syllabic system should go to the Harappans. Seals of the Indo-European language resemble with the Indus and Semitic signs. It was very close to the old Indo-Aryan (Vedic). The Indus language is an earlier form of the language of the *R̥gveda*. A detailed history of the development of this language has been indicated in this monograph.—D.D.K.

228. Sastri, K. Balasubrahmanya : —*Padavicāraḥ (An Analysis of Pada)*.
(Sanskrit).

JORM, XLII-XLVI, 1972-1977, pp. 163-172.

The word *pada* is derived as *padyate (artha-viśeṣaḥ) anena iti padam*. Here the root *pada* means 'to know', as well as 'to reach' since all roots implying 'motion' in Sanskrit also mean 'to know'. So *pada* means by which the meaning is comprehended. Pāṇini's *Dhātupāṭha* does not

restrict the roots to a particular meaning, but is only illustrative. Sometimes mere letters (simple sounds), as in the case of a, i, u, are credited with meanings.

Words fall into four classes, depending on how they derive as convey their senses :—

1. *Yaugika* : Derivative; e.g., *pācakah pacati iti*. One who cooks.
2. *Rūḍha* :—Established, the word not conveying the sense of its components, e.g., *aśvakarṇaḥ* is the name of a herb. It does not refer either to *aśva* or *karṇa*, the components of the whole word. In words like *barhiḥ* (-*darbha*-grass), *ājyam* (-*ghee*), there are no component parts with special meanings.
3. *Yogarūḍha* :—The word is derived and the component parts together give the meaning, e.g., *Pañkaja*. It is derived as *pañke jāyate*, i.e. 'born in mire'. It may mean a lotus or a frog or any other thing arising from mire, but in usage the word *Pañkaja* is restricted to mean lotus.
4. *Yaugikarūḍha* : For such words, both the derived meaning and the particularly restricted meaning apply. The context will fix the sense in which the word is to be understood, e.g., *aśvagandhā* in restricted sense means a herb. By derivation it means the 'stable' of a horse. We have to understand the meaning from the context.

The denotative, metaphorical meanings, and *uṇādi* words have also been discussed in this paper.—D.D.K.

229. Scharfe, H. :—*Overinterpretation Versus Redundancy*.

Br. V, XLIV-XLV, 1980-81, pp. 352-357.

In Patañjali's example (*Mahābhāṣya* I.348-22) *Sarpiṣopi syāt*, the particle *api* is supposed to indicate the notion of a small amount. If *api* here is a *Karmapravacanīya*, the noun *sarpis* should take accusative case by the force of Pāṇini II.3.8. Patañjali offers here two solutions : (i) *api* being attached with a verb allows the noun to take genitive ending under Pāṇini II 3.50, or (ii) the suppressed word (*bindu*) is in accusative case.

These explanations given by Patañjali are not satisfactory, both grammatically and philologically. Because, if the noun does not stand suppressed it would surely appear in the nominative case by the force of Pāṇini II. 3.46 and not in accusative case.

If this suggestion concerning Pāṇini's original intention and Patañjali's re-interpretation of the rule I.4.96 is accepted, the discussion of this rule would not only throw light on Patañjali's thinking but will also support the modern critique of the traditional interpretation of Pāṇini II.3.46.—A.C.D.

230. Sharma, D.D. :—*Linguistic Speculations of Sanskrit Rhetoricians*.

PURB, XII, Nos. 1-2, 1981, pp. 107-122.

The main object of this article is that Sanskrit rhetoricians while dealing with the science of literary criticism were incidentally dealing with many intricate problems of the language as such. In fact, in certain areas of linguistics they have made some very important contributions and have shown penetrating insight to locate some of the mysteries of linguistic behaviour. The topics discussed are : definition and classification of word, syntax, postulation of association of sound and sense, *guṇās* and *rītis*, style, structure and semantics.—D.D.K.

231. Shastri, Satya Vrat :—*Taddhita Formations in the Yogavāsiṣṭha*.

Br. V, XLIV-XLV, 1980-81, pp. 320-332.

In its thousands of stanzas *Yogavāsiṣṭha* has almost all kinds of 'Taddhita' formations. The largest number of these derivatives belongs to *aṇ* (by *tasyedam*) in various senses. This work has a few words in the sense of *sumūha*. In the sense of *bhāva*, nature, words are formed with a number of suffixes the most numerous being formed with *ṣyañ*. Next in frequency, come *tva* and *tal* in the same sense.

Though the majority of Taddhita formations in Pāṇinian, yet there are a couple of irregular words such as *yāmya*, *āpya* etc. There are also some words with double suffixes like *sāmyatā*, *śārīraka* etc. There are three words which are peculiarly anomalous in character, viz., *āruṣeya*, *grāmyeyaka* and *sāptapada*.

There are two interesting instances of primary derivatives used in the sense of secondary ones. The terms *indraajāla* and *Vṛddha* have been used to convey the meanings of *aindrajalika*—a magician, and *Vṛddhatva*—the old age, respectively.—A.C.D.

232. Shastri, Shribal : — *Tiñarthavimarsaḥ* (Discussion on the Meanings of *Tiñ* Suffixes). (Sanskrit).

Sāg, XXI, Pt. 2, 2039, pp. 89-96

According to the early Naiyāyikas *lakāras* have the significatory power. Replacements, i.e., *tip* etc., can denote meanings only by applying to mind. In active voice *lakāras* denote the volition (*kṛti*), number and time while in the passive voice they convey result (*phala*), number and time.

But the Navya Naiyāyikas point out that the replacements, i.e., *tip* etc., alone have the denotative function. In their view *tiñ* suffixes used in the active voice express the volition, number and time. In the passive voice they denote result, number and time.

Tiñ suffixes, the Bhāṭṭa Mīmāṃsakas say, denote effort or activity (*bhāvanā*), number and time.

The Vaiyākaraṇas point out that the capacity to denote a sense actually resides in the suffixes, i.e., *tip* etc. Their standpoint is that *tip* etc. convey a particular number, a particular time and a particular case (*kāraṇaviśeṣa*).—A.K.V.

233. Shrivastav, S.P. :—*Tradition of Grammar in Kashmir*.

CASS, VI, No. 8, 1982, pp. 27-35.

The Sanskrit language itself with all its peculiarities of the historical Indo-Iranian period came to India only via Kashmir, i.e., north-west of India. Kashmir was, therefore, the first province to get introduction with Sanskrit language. It is natural that Kashmir scholars might have, first of all build up the grammar of Sanskrit. The great grammarian Pāṇini hailed from Śālātura which is hardly far off from Kashmir. Kashmir has maintained a good tradition of Sanskrit grammar from 400 A.D. to 1600 A.D. Candrar for Candragomin), Bhāmaha, Jayāditya, Vāmana, Bhauma Bhaṭṭa, Kṣīraswāmī, Kaiyaṭa, Jayadeva Mishra, Puṣya-rāja, Helarāja and Cucuka Bhaṭṭa are some of the prominent Sanskrit grammarians of Kashmir mentioned in this article.—G.U.T.

234. Shukla, J.M. : — *On Grammarian Vyāḍi*.

JASB, LIV-LV, 1979-80, pp. 171-185.

Vyāḍi was a famous grammarian, a poet, a rhetorician, a Sāṃkhya writer, a writer on medicine, a Mīmāṃsā scholar and an authority on

accent and recitation of *Ṛgveda*. He was perhaps a contemporary of Pāṇini. Early references to Vyāḍi are found in the *Ṛgveda Prātiśākhya*, Kātyāyana's *Vārtikas*, Patañjali's *Mahābhāṣya*, Bhartṛhari's *Mahābhāṣya-dīpikā* and the *Vṛtti on Vākyapadiya Brahmakāṇḍa*. Vyāḍi is referred to as Dākṣāyaṇa, a descendent of the family of Dakṣa. He was the author of *Samgraha* as noted by Patañjali who praises his work. According to Bhartṛhari fourteen thousand topics are discussed in *Samgraha*. Bhartṛhari, further, says the *Samgraha* belonged to the Science of Grammar, that Vyāḍi, its author, was an authority on grammar and therefore, Kātyāyana following Vyāḍi, had used the term *Siddha* in sense of *nitya* (eternal). *Samgraha* was a work both in prose and verse, as can be understood from a number of verses and prose citations quoted by the commentaries on *Vākyapadiya*. The majority of these references are found in the *Vṛtti* on the first *Kāṇḍa* of *Vākyapadiya*. According to Kāśikākāra and Sāyaṇa Vyāḍi was the son of one Vyāḍa, who was wild and haughty by temperament. Along with the grammatical work of Āpiśali, Pāṇini and Gautam, Vyāḍi's work was extensively studied by students. Such students were called *Āpiśalāḥ*, *Pāṇinīyāḥ*, *Vyāḍīyāḥ* and *Gautamīyāḥ*. Dharmadāsa the author of *Candrayṛtti* gives some illustrations from *Samgraha*. *Kāśikā* points out that the word *Samgha* does not refer to a collection of *adhyāyas* but it refers to a collection of living beings. Vyāḍi has discussed grammatical, philosophical and semantic problems from many angles without siding with any particular view. The author, further, states reasons for the decline of the study of *Samgraha*.—D.D.K.

235. Subramania Iyer, K.A. :—*Bhartṛhari on the Sentence*.

Br. V, XLIV-XLV, 1980-81, pp. 15-49.

The chief characteristics of the sentence is that there is a certain completeness about its meaning. This completeness does not depend upon any particular number of words which the sentence carries, nor any particular kind of words such as verb which it should contain. A sentence is indivisible. It is a unit of communication. The meaning of a sentence is understood in a flash. This meaning is also something indivisible, a complex cognition in which the central element is an action or a process with its accessories closely associated with it.

A speaker can express his ideas with precise completeness through a single word. Actually, the speaker prepares a unit of speech, that is a sentence, in his mind even in the form of a word. Thus a single noun uttered by a speaker conveys, alongwith its own meaning, the meanings of all other parts to connote a complete unit of meaning.

A sentence is prepared as well as understood mentally and not physically what uttered by a speaker and heard by other. In fact, the

meaning of a sentence is different from the meanings of individual words. The connotation of a sentence is understood collectively through the nature of context and situation. And, thus the meanings of individual words used in a sentence stand insignificant.—A.C.D.

236. Tripathi, K. :—*Mahābhāṣya kā Paspasāhnikā aur Vyākaraṇa ke Prayojana. (The Importance of First Āhnika of Mahābhāṣya and Purpose of Vyākaraṇa).* (Hindi).

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 35-43.

The *Paspasāhnikā* of *Mahābhāṣya* does not only teach about the chief characteristics as well as the importance of this book but also it sheds light on the contemporary Indo-Aryan society regarding matters belonging to literature, spirituality, linguistics, religion and history.—A.C.D.

237. Verma, Suneeta :—*Viṣṇupadārthaḥ (The Meanings of the Term Viṣṇu).* (Sanskrit).

Sāg., XXI, Pt. 2, 2039, pp. 17-26.

The paper traces out different meanings of the term *Viṣṇu*. This word occurs not only in the Vedas but also in the Purāṇas, Nirukta, Kośas and other works of Sanskrit literature. Keeping in view the various senses this term may be derived from atleast roots, viz., *viṣṭ*, *viṣ*, *viṣu*, *viṣṇu*, *aśūn*, *ṣiñ*, *vī*, *vaś*, *vṛṣ* and *stambhu*.—A.K.V.

X—LITERATURE AND RHETORICS

238. Bai, E.R. Rama :—*Does Kālidāsa Know Udāharāṇa as a Prabandhaviśeṣa ?*

AORM, XXX, Pt. 2, 1981, pp. 1-3.

Udāharāṇa, a variety of minor panegyric composition on kings or deities, consists of eight divisions with verse and prose-passages called *Kalikā* and *Utkalikā*. According to later commentators like Mallinātha, Kālidāsa is referring to a variety of this type of literature called *jayodāharāṇa* in his expressions—*jayodāharāṇam bāhvoḥ* (Raghu, IV, 78) and *Cāranebhyastvādīyam jayodāharāṇam śrutvā* (Vik. Act. I). But earlier commentators like Makkibhaṭṭa, Dakṣiṇāvartanātha and others explain the term *jayodāharāṇam* as referring to *jayagāthā*, some of them pointing out the usage of the word *Udāharāṇa* by Kālidāsa himself in his *Vikramorvaśīya*.

Since *Udāharāṇa* literature had an indigenous development in Āndhradeśa from about the 12th cent. A.D.; and earlier rhetoricians like Daṇḍin, Bhāmaha and Ānandavardhana have not referred to this type of literature. The term *jayodāharāṇa* in Kālidāsa need be explained only as referring to *jayagāthā*.—Author.

239. Barlingay, S.S. :—*What did Bharata Mean by Rasa ?*

IPQP, VIII, No. 4, 1981 pp. 433-456.

The sense which is called *rasa* by Bharata is necessary for understanding of a true dramatical art. It is, therefore, wrong to hold that before Bhaṭṭanāyaka and Abhinavagupta, *rasa* was in a crude and primitive notion, and that it was Abhinavagupta who made it profound and understandable.

The concept of *rasa* forwarded by Abhinavagupta is entirely different from that designated by Bharata, though Abhinavagupta's theory may be useful and valuable in the view of poetics. Abhinavagupta was completely wrong in foisting his notion of *rasa* onto Bharata. Although Abhinavagupta's theory may be useful but even his commentary as a commentary is wrong. For Bharata, "*rasa* is only previous to the act of consciousness" an entity in itself, not 'the act of consciousness' as Abhinavagupta defines it. The paper concludes that by the term *rasa* Bharata did not mean what Abhinavagupta took him to mean.—A.C.D.

240. Bhaduri, Nrisiṃha Prasad :— *Some Novel Interpretations of Prabodhacandrodaya.*

OH, XXVIII, Pt. 1, 1980, pp. 21-35.

Prabodhacandrodaya of Kṛṣṇamīśra is stated to be a master piece in the field of allegorical dramas that upholds the reality of Vedānta which has been established as the be-all and end-all of one's life. The drama raises various philosophical arguments ultimately giving their way to the Supreme Reality, and these philosophical arguments attracted many commentators to write Commentaries on this allegorical drama. The commentators referred are Nandillagopa, Rāmadāsa Dīkṣita, Govindāmṛta Bhagavān and Maheśvara Nyāyālaṃkāra.

The present article discusses some of the issues raised by the commentator Rudradeva Tarkavāgiśa. Also introduces life sketch of the commentator. Points out ten instances of variations in interpretation by the commentator Rudradeva. The terms discussed here, are : *viveka*, *dambha*, *ahankāra*, *maitrī karuṇā*, *Kṣmā*, *Vastuvicāra*, *santoṣa*, *mana*, *saṃkalpa* and *vairāgya*. Also points out defects of Rudra and his social milieu. Concludes with the remarks that from all considerations of the commentary in spite of a few defects, it has a considerable value in solving the textual problems.— N K.S.

241. Bhat, G K. :— *Concept of Sandhi in Dramatic Plot-construction.*

ABORI, LXII, Pts. 1-4, 1981, pp. 147-156.

According to the author's opinion only a very few among the later theorists of Sanskrit dramaturgy have been able to understand Bharata's theory on *sandhi*, correctly. *Nāṭaka-lakṣana-ratnaśoṣa* explains *sandhi* as fitting the different parts of a dramatic story into a mutually homonomous connection. *Nāṭya-darpana* is faithful to Bharata's formulation and follows Abhinavagupta carefully.

Sandhis are described as 'parts of principal dramatic story which follow the five stages of plot development in due order'. Since the *sandhis* come in the wake of *avasthās*, with the completion of a particular *avasthā* the particular *sandhi*, which covers it; is also complete. In the major dramatic plots, the five *avasthās* are necessarily present, and, as such, the five *sandhis* are also present in them. The position of *arthaprakṛti* is different. So they should not be brought in, barring references, in the proper consideration of *sandhi*.— A.C.D.

242. Bhat, G.K. :—*Āmukha : Prastāvanā*.

JOIB, XXXI, No. 1, 1981, pp. 7-25.

According to the *Nāṭyaśāstra*, at the end of the formal technical *pūrvaraṅga*, the introduction of the play in production, known as *Kāvya-prastāvanā*, is to begin. Another actor known as *Sthāpaka*, who resembles the *sūtradhāra* in appearance and in qualifications enters the stage in the role of *Kāvya-prastāvaka*. His duties and performances are described in the same chapter of the NS. The NS mentions *āmukha* (also known by the experts as *prastāvanā*) as one of the four divisions of the *bhāratī vṛtti*. Abhinavagupta is aware of duplication in introductory procedure. He observes that one aspect of the *prastāvanā* is a technical performance. It is done by the *Sthāpaka* or by some poet; the poet who composed the play has nothing to do with it. The second *prastāvanā* which is mentioned in the context of *bhāratī* and by the name *āmukha* is the poet-playwright's own. *Nāṭyadarpaṇa* closely follows Abhinavagupta by distinguishing *Sthāpaka-kṛta-prastāvanā* and *Kavī-kṛta-prastāvanā*. *Trigata*, the conversation piece among the *Sūtradhāra*, his assistant and the *Vidūṣaka* was a vague humorous way of referring to the production. The *prarocanā* could be an appeal to the audience and a recommendation of the performance without using any name. And then the *sthāpaka* could introduce the play and the poet by their names. Five varieties of *Āmukha* have also been discussed. All the varieties are explained with suitable examples discussed in various treatises of dramaturgy such as the *Nāṭyaśāstra*, the *Daśarūpaka*, the *Nāṭyadarpaṇa*, the *Nāṭakalakṣaṇaratnakośa*, the *Bhāvaprakāśana*, the *Sāhityadarpaṇa*, the *Rasārṇava* *Sudhākara* etc.

Finally, G K. Bhat suggests that various modes of *prastāvanā* and varieties of *āmukha* are not compulsory precepts; they are recommendatory modes or devices which a dramatist could use considering the possibilities of his dramatic construction. —P.G.

243. Bhattacharya, B. :—*Yamaka in Ārya-Śūra's Jātakamālā*.

Br. V, XLIV-XLV, 1980-81, pp. 390-393.

In Āryaśūra's (c. A.D. 4th century) *Jātakamālā* there are some fine instances of spontaneous rhythming at the end of each *pāda* which can be called *pādānta-yamaka* from the view point of the *Bhaṭṭikāvya* (X. 3). But this type of *Pādānta-yamaka* has to be distinguished from that of Bharata which has been termed *Puṣpa-yamaka* in the *Bhaṭṭikāvya* as explained by Jayamaṅgala, which gives an inter *pādānta* rhythming. Similar instances of this *yamaka* are also traceable, in more or less refined form, in Aśvaghoṣa's (c. A.D. 100) works.—A.C.D.

244. Bhattacharya, B. :—*On Some Instances of Rhyming in the Maitrakanyakāvadāna of the Divyāvadāna.*

JOIB, XXXI, No. 1, 1981, pp. 33-35.

The last section of the *Divyāvadāna* is an ornate version of the legend which is recorded in the *Avadāna Śataka*, and much akin to Ārya Śūra's *Jātaka Mātā* in respect of the style, method and manner of treatment in purely classical fashion. The paper makes an *ālankārika* appraisal of some interesting instances of rhyming in the *Maitrakanyakāvadāna* of the *Divyāvadāna*. Before going into technical details, the author quotes the relevant passages under two groups, A and B. Under group A the rhyming units occur in each verse at the end of 'a', 'b', and 'c' and the beginning of 'b', 'c' and 'd'. It shows that there is rhyming between the end of the *pāda* and the beginning of the next *pāda*. However, there is no attempt at rhyming between the end of 'd' and the beginning of 'a'. In the single verse quoted under group B, the first and the second *pādas* end in the same *nirarthaka*-sound-combination *nāya*, whereas the third and fourth *pādas* end in the *nirarthaka*-sound-combination *āya*.—P.G.

245. Bhattacharya, B. :—*Jayaratha's Illustration of Rūpaka.*

JORM, XLII-XLVI, 1972-1977, pp. 36-37.

Jayaratha, in his *Vimarśinī* commentary on Ruyyaka's *Alaṅkārasarvasva* gives an illustration of *Śliṣṭa-samasta-vastu-viśaya rūpakas* as follows :—*vighatamānoṣṭha...*etc.

This illustrative verse cited anonymously by Jayaratha is from Pravarasena's *Setubandha* (IV 6). This verse describes how Kumuda, a monkey-chief, reacts excitedly in rage against Rāvaṇa and his Rākṣasa army after the fiery speech of monkey-king Sugrīva.

The word 'Kumuda' has created a controversy among the rhetoricians. Some experts consider it as *upamā*, but Bhāmaha, Udbhata and Ruyyaka minimise the importance of *upamā* in such a combination of *śleṣa* and *upamā*. In no case the experts approve the *ālankāra* suggested by Jayaratha as noted above.—D.D.K.

246. Bhayani, H.C. :—*The Characterizing Function of Verses in the Sanskrit Dramas.*

BCGV, Nos. 25-26, 1981, pp. 1-7.

It aims at presenting a few observations on the verses used to describe time, place and certain types of situations, mood, emotional

impact or reaction of a character with regard to some happenings or the actions of other characters in the play etc., on the basis of a few Sanskrit plays. A data has also been collected from some plays attributed to Bhāsa from the *Mahāvīracarita*, the *Mṛcchakaṭika* and the *Mudrārāksasa*, and gives drama-wise details of the characterizing verses. The examination of these verses reveals their different types and characteristics. From this data it is evident that Bhāsa's dramas betray a strong tendency to use characterizing verses. A similar tendency can be seen in the *Mahāvīracarita* too. This suggests that dramas with heroic characters and heroic sentiments are more congenial to characterizing verses. — M.R.G.

247. Chandra, K.R. :—*A Study of Some Prakrit Forms from the Vasudevahiṇḍī*.

Vid.(c), XXIV, No. 1, 1981, pp. 139-146.

A thorough and minute study of the language of *Vasudevahiṇḍī* is quite interesting as it is an early non-canonical Prakrit work and there are Prakrit forms some of which are archaic, but there are some forms which sound to be of the later period. Earlier papers on such forms are published in (i) *Sambodhi*, IV. Nos. 3-4, (ii) *Tulasī Prajñā*, April-June, 1976 and October-November, 1979, (iii) *Vidyā-c*, January, 1977 and August, 1979, (iv) *Proceedings of the Prakrit Seminar*, Ahmedabad, 1973, 1978, (v) *Vidyā-c*, August, 1978. Some Prakrit forms going against Pischel's observation in *Vasudevahiṇḍī* *U* as nom. and Plu. case, vocative plural ending in *U*, *tāu* as nom. and accu. Pluc. form of the feminine of *tad* etc., have been dealt with in this article. The author thinks that all these forms are to be accepted whether as regular forms of Mahārāṣṭrī Prakrit prescribed by Hemachandra or they are to be regarded as tending towards Aṭṭhaprākṛta.—A.D.W.

248. Chapekar, N.M. :—*The Pūrvapañcāśikā*.

ABORI, LXI, Pts. 1-4, 1980, pp. 245-253.

This poem is organised in five parts. There is no mention either of the name or date of the author in the work or in the colophon. However, taking into consideration the author's mastery over *śleṣa*, it can be inferred from verse no. 51 that his name may be Soma. He starts his work after paying homage to Gaṇapati and Śiva in the first verse. In the first ten verses he censures *āśā* (desire) which clearly indicates some Buddhist influence on him where desire or ambition is considered as one of the greatest enemies of a true saint. Verses no. 11 to 18 are a sarcasm on begging. He makes sarcastic remarks on an almsman who is compared with a wandering dog who goes from door

to door and some sentinals serve him with sticks. He is humiliated everywhere. Verses 19 to 22 are on *Lakṣmīnindā* (criticism of Lakṣmī). Verses 23 to 31 are on *strīnindā* (criticism of ladies). She is compared with a strong liquor and one should keep her at an arm's length. She is the most fatal poison. Verses 32 to 51 are on various topics. The poet is engaged in his creative activity, various synonymous and structural patterns pervade his mind and he picked up best among them. He advocates his readers to seek Śiva's blessing to lead a happy life which is full of multifarious calamities.—D.D.K.

249. Chari, V.K. :—'Structure' and 'Rhythm' in Sanskrit Dramatic Theory.

Br. V, XLIV-XLV, 1980-81, pp. 120-131.

The emotive rhythm is what guides dramatic construction and provides the artistic motive for the ordering of the individual action into an integrated structure. The commanding form of any drama is always a feeling to be explored and exploited. The poet is, no doubt, initially presented with a story material, a sequence of human actions, which promises certain emotional possibilities. For feelings to be exhibited in the artistic medium, they must be contained in the situation. Hence, the given situation always precedes its treatment in a poem or in a play.

The trinity of *arthaprakṛtis*, *avasthās* and *saṁdhis* represents the total system of actions, moving by probable or necessary connections. These constructive principles ensure the material continuity of the story. They constitute the framework or mechanism (*kathāśarīra*) of the drama.

The emotive rhythm, on the other hand, describes the sequence of emotions or mood, the rise and fall of tension generated by the events. But while both structure and rhythm must be at work simultaneously in a dramatic construction, the Sanskrit theorists especially of the Dhvani School, seem to give primacy to the later as the chief regulative principle. *Rasa* is the final end which everything in the work must be made, directly or indirectly, to serve.—A.C.D.

250. Chari, V.K. :—*The Motive for Metaphor (Prayojanāmśa)*.

JORM, XLII-XLVI, 1972-1977, pp. 11-20.

The *dhvani* theorists have argued that the motive (*pravojana*) is a distinct element of all metaphorical or transferred uses of language (*lakṣaṇā*) and that it involves a separate verbal function called suggestion.

They say that all intentional metaphors must presuppose a special purpose for their use, for no one would normally deviate from conventional usage without some compelling reason. For instance when a person speaks of "a village on the Ganges", he is probably thinking of the coolness and sanctity associated with the river and wants to emphasize the excellence of the location of the village in the proximity of the holy water and the object (bank) has been indicated through secondary function that these special qualities like sanctity come to be recognized in it. The Mīmāṃsakas argue the ultimate expressive intent of a word, and not merely by their formal or locutionary or metaphorical meanings. Thus arguments of both the schools have been discussed in detail.—D.D.K.

251. Chaturvedi, M. :—*Upamāsamuddeśa—A Part of Vṛttisamuddeśa of Vākyapadīya.*

JOIB, XXX, Nos. 3-4, 1981, pp. 195-197.

According to the author of this paper, *Upamāsamuddeśa*, referred to by Puṇyārāja, a commentator of *Vākyapadīya*, is not a missing chapter. This *Samuddeśa* forms a part of *Vṛttisamuddeśa* which exclusively devotes itself to discuss on various aspects of *Upamā* and the formations involving *Upamā*. Probably, on account of its big size, this portion has been loosely mentioned by the commentator as *Upamāsamuddeśa*.—A.C.D.

252. Datta, K.S.R. :—*The Rukmiṇīpariṇaya of Bellamkoṇḍa Rāma Rāya Kavi.*

VUOJ, XXIII, Pts. 1-2, 1980, pp. 15-21.

Bellamkoṇḍa Rāma Rāya (1875-1914 A.D.) was a great writer of Sanskrit and *Advaita Vedānta*. Of his various works the following Kāvya are available :

- (1) *Śrīkṛṣṇalīlātaraṅgiṇī*, (2) *Samudramathana-campūḥ*,
(3) *Rukmiṇīpariṇaya-campūḥ*, (4) *Kandarpadurpavilāsa-bhāṇa*.

The work *Rukmiṇīpariṇaya* (RP) deals with the story of Kṛṣṇa's marriage with Rukmiṇī. The story contained in the work is mostly the same as in *adhyāyas* 52, 53 and 54 of the tenth *skandha* of *Bhāgavata-purāṇa* with a few deviations and innovations. Indeed the author seems to be influenced much by the story of Bammara Potana's *Āndhramahābhāgavata* in the context of wedding of Rukmiṇī. Rāma Rāya imitates Kālidāsa's description of Pārvatī's beauty to describe beauty of Rukmiṇī. Rāma Rāya, also, introduces manners and customs observed by Telugu people during marriages. He competes with Bāṇa in the style of his prose. The work is a typical Mahākāvya.—A.D.W.

253. Dhal, U.N. :—*The Concept of Trinity in Kālidāsa.*

BV, XLI, Nos. 3-4, 1981, pp. 73-77.

The author of the paper traces out the concept of the Hindu trinity in the Gupta age as revealed from the works of Kālidāsa. The great gods are Brahmā, Viṣṇu and Śiva in the Hindu trinity. Though Kālidāsa appears to be proclaiming his attachment with Śiva, he also shows his devotion to the other two, i.e., Brahmā and Viṣṇu, in equal zest. Almost all his works begin either with a verse invoking a blessing of Śiva or containing a salutation to him. This fact leads one to regard Kālidāsa as a devotee of Śiva. But as a matter of fact he praises Brahmā and Viṣṇu with equal veneration and assigns them the highest attributes. According to J. Gonda, Kālidāsa, despite many sympathetic references to Śiva, praises the two other members of the triad so devotedly that he cannot be considered to be a narrow-minded partisan of one of them.—A.K.V.

254. Dube, L.N. :—*Hindī ke Nāṭakon men Tīrthaṅkara Mahāvīra, (Tīrthaṅkara Mahāvīra in the Hindi Dramas).* (Hindi).

JAnt./JSB, XXXIV, No. 2, 1981, pp. 47-51.

Lord Mahāvīra was a contemporary of Lord Buddha. Both of them brought a revolution against Vedic ritualism in 6th century B.C. Dramas on the life or ideas of Buddha have mentioned the name of Mahāvīra : *Ambapāli* and *Tathāgata* both the dramas by Ramvriksha Benipuri, *Buddhudeva* by Vishambhara Sahaya Vyakul, *Siddhārtha Buddha* by Banarsidas Karunakar, *Muktipāṭha* of Udayasankar Bhatta etc. have included Mahāvīra in their works. A large number of plays in Hindi on the life of Mahāvīra are available in the market. One of the most important dramas is *Vardhamāna Mahāvīra* by Brajkishor Narayan published in 1950. It gives a complete life of Mahāvīra and other Tīrthaṅkaras, Mahendra Jain, Ram Kumar Verma, Mangalsen Jain, Ghanshyam Goel and Kuntha Jain are some of the important poets who have composed plays or one-act plays on Mahāvīra.—D.D.K.

255. Dwivedi, K.N. :—*Arvācīna Sanskrit Gadya Samīkṣaṇam (A Review of the Modern Sanskrit Prose Literature).* (Sanskrit).

Sāg., XX, No. 4, 1981, pp. 91-99.

A long chain of Sanskrit Prose Literature is critically reviewed in this article which is enriched by different types of works under the following heads :—(1) *Prabandhātmaṅ Gadyam*, (2) *Carita-Pradhāna-Ākhyānātmaṅ Gadyam*, (3) *Muktakakṭhātmaṅ Gadyam*, (4) *Anūditam Gadyam*, (5) *Prakīrṇa Vividha-Viṣayātmaṅ Gadyam*.

The *Mandāramañjarī* of Visweshar Pandeya, *Suśilā* of Krishnamacharya, *Mandāravarī* of Kavi Ratna Krishnamacharya, *Jayantikā* of J.A. Ayangar, *Saudāminī* of Narasimghacharya, *Kumudini Candram* of Meghavaratacharya, *Kahāmuktāvalī* of Pandit Kshama Rao, *Kathā-Saṁvartikā* of Pandita B.P. Tripathi Vaeisha, *Shayalinī* and *Kumudini* of Rajagopalacharya, *Śrī Kṛṣṇābhyudayam* of Sri Shaila Dixit, *Udayana-Caritam* of V. Anantacharya, *Śivarāja-Vijaya* of Pandita A.D. Vyasa, *Lokamānya-Tilaka-Caritam* of Krishana Vaman Chitale, *Lāvāṇyamayī* of Appaya Shastri, *Prabandha Mañjarī* of Pandita H. Bhattacharya, *Senuyātrāvarṇanam* of Ganapati Shastri etc. are some important writings reviewed in this paper along with modern Sanskrit Prose Literature (essays) published in different journals.—Author.

256. Dwivedi, R.C. :—*Concept of Obscenity in Sanskrit Literature.*

ABORI, LXII, Pts. 1-4, 1981, pp. 67-76.

The author has endeavoured to collect informations from various sources and discussed in detail, the place of *aślīlatā* (obscenity), in the Sanskrit poetics. Purāṇas prohibit obscenity in all its manifestations like speech, sight, conduct and composition. *Kāmaśāstra* describes sex almost in its every aspects, but with a different intention. Tantrism grants sanctity to obscenity, to some extent, through mystical interpretation only with a special reference to the divine character.

As far as the poetics is concerned, *aślīlatā* is regarded as a non-committable fault which hinders the audience from feeling emotion. Even then, some poets have dealt with this aspect of life without degrading the social sentiment.—A.C.D.

257. Gangadharan, N. :—*The Practice of Oil Massage through the Ages as Described in Sanskrit Literature.*

AORM, XXX, Pt. 2, 1981, pp. 5-10.

See Under Sec. XI.

258. Iyengar, K.R. Srinivas :—*Towards an Aesthesis of Irony.*

JORM, XLII-XLVI, 1972-1977, pp. 1-10.

While commenting upon the *Alaṁkāra Śāstra* and slippery subject of "Western and Indian Aesthetics", the author has projected a few tentative equations linking 'mimesis' with *rasa*, 'katharsis' with *dhvani*, and the 'sublime' with *Uttamottama Alaṁkāra*. If 'aesthetic' is a body of theory, 'aesthesis' is the reality of experience hence he wants to

explain what *vakrokti* or the Ironic mode does to us as *rasikas*, *sahṛdayas*, as sensitive men and women exposed to life and literature. The Ironic mode *vakrokti* is integral to life and literature. The soul of the poetry is *rasa*, *dhvani*, *rīti*, *vakrokti* or irony and this has been discussed in this monograph.—D.D.K.

259. Iyer, S.V. :—*Metrical Eminence of Vedāntadeśika's Yādayābhyudaya*.

Br. V, XLIV-XLV, 1980-81, pp. 205-222.

An examination of the metrical structure of the *Yādayābhyudaya* of Vedāntadeśika shows the following facts.

Thirty-one metres are used, and if the different varieties of *Upajāti* are separately taken, the number rises to forty-four. The *sargavṛttas* are ten in number. All different combinations in *Upajāti* are used. Among *mātrāvṛttas* only Āryāgiti is noticed. Among *akṣaravṛttas*, *viṣama* is nowhere. *Ardhasama* and *sama* are used. At the close of the cantos comparatively longer metres are used. Examples of some rare metres are also found.

The author has followed the prescriptions of renowned prosodists. He has respect for the tradition, and followed the great masters on the practical side. He exercised freedom in choice of metres and selected what appeared to him most suitable for the particular situation in the poem. Consonance with context, evenness of rhythms, charm of cadence and richness of variety are the factors that seem to have weighed with him in adopting the metres in this magnificent work. A.C.D.

260. Jain, J.P. :—*Śrī Kṛṣṇa Viṣayaka Jaina Sāhitya (Jain Literature on Śrīkṛṣṇa)*. (Hindi).

JAnt./JSB, XXXIV, No. 1, 1981, pp. 1-6.

The author gives an introduction of a number of works of Jain literature where the Kṛṣṇa legend is wilfully described. In these Jain works not only Kṛṣṇa is described alone but also almost everything belonging to this legend is vividly narrated.

- (i) This legend may briefly be found in *Tiloyapaṇṇati* of Yatibhṛṣa-bhācārya (2nd c. A.D.) and in *Triṣaṣṭi-smṛti-śāstra* of Āśādhara (12th c. A.D.).

(ii) This legend is also found in *Āgama Sūtras* of Śvetāmbara tradition, such as in *Sthānāṅga*, *Samavāyāṅga*, *Dharma-kathāṅga*, *Praśna-vyākaraṇāṅga*, *Sūyagaḍaṅga*, *Anta-kṛta-daśāṅga* and so on.

(iii) There is also a series of *Hari-vamśa-purāṇas* written by different Jain scholars from 9th c. A.D. to 18th c. A.D. Among these works the first was written by Jinasena (783 A.D.).

(iv) Some works, called *Mahāpurāṇas* in Jain culture have a good account of Kṛṣṇa legend. According to *Uttara-purāṇa*, Balabhadra is identified with 22nd Tīrthaṅkara.

(v) There are also a number of other Jain works which, more or less, invariably refers to the Kṛṣṇa legend.

According to the author, due attention should be paid to evaluate the Kṛṣṇa legend in Jain scriptures which requires a careful study of the works dealing with Kṛṣṇa legend written by both Hindu and the Jain scholars. — A.C.D.

261. Jain, J.P. :— *Samyaktva Kaumudī Kathā aurā usake Kārī* (*Samyaktva Kaumudī Kathā and its Writer*). (Hindi).

JAnt./JSB, XXXIV, No. 2, 1981, pp. 1-8.

Samyaktva Kaumudī is an anthology of Jaina-gāthās in Sanskrit. This is an oracular classic of encyclopaedic dimensions and its copies are available in various Jaina *Bhāṇḍāgārs*, but its authorship could not be ascertained and it remained anonymous. Rāḍhū, an Apabhraṁśa poet rendered it into Apabhraṁśa in 15th century A.D. A catalogue of the Jaina Mss was prepared by him which names Jinadeva as the author of this work. He is also the author of *Madana-parājaya* and *Upāsakādhyayana*-two Sanskrit poems. The introduction of *Madana-parājaya* has a phratry of its author as Jinadeva alias Nāgadeva. It has now been ascertained that the poet was a Vaidya by profession and was a Chandravamśī Rājapūta. He lived at Gwalior and this work was written in the year 1403 A.D. D.D.K.

262. Janaki, S.S. :— *Authenticity of Kumārasambhava Canto VIII*.

JORM, XLII-XLVI, 1972-1977, pp. 21-35.

The authenticity or otherwise of canto VIII of Kālidāsa's *Kumārasambhava* has been discussed by scholars dealing with Sanskrit literature. Indian and western scholars have accepted the 8th canto as a genuine composition of the poet, but quite recently (in A.I.O.C., XXXI, Jaipur, 1982)—a view has been held that VIII canto is spurious.

The author repudiates this apocryphal scepticism by furnishing definite proofs from texts and scriptural literature as under :—

1. The similarities in expression and ideas occurring in canto VIII of the KS and also other authentic works of Kālidāsa (These are 15). There are striking parallelisms between the amours *bhāvas* described in canto VIII of KS and canto 19 of *Raghuvamśa* to Agnivarma and his beloveds.

2. The large number of quotations from canto VIII are found in the works on *Alaṅkāra subhāṣitas* etc. This is an evidence of its popularity in the different regions of India. Vāmana (*Kāvyaśālākāra Sūtravṛtti*), Ānandavardhana (*III Uddyota*), Mammata (*Kāvyaśālākāra* VII), Kuntaka (*Vakroktijīvitā*) and other have quoted verses from canto VIII of KS in their works on *alaṅkāra*. 3. *Alaṅkāra*-texts (about 10) of Amṛtānanda Yogi etc. 4. Anthologies-Sāraṅgadharapaddhati etc. 5. Lexicons, Metrics, grammar works. 6. 65 Commentaries on KS as noted in the 'New Catalogus Catalogorum' and a number of similar works have quoted verses of Canto VIII. In the N.C.C., it is mentioned that in these commentaries Nārāyaṇa discusses the propriety of canto VIII and defends it against the views of Mādhava and Dakṣiṇāvartanātha.—D.D.K.

263. Joseph, P.M. : — *Kerala's Contribution to Prakrit Literature*.

JOIB, XXXI, No. 2, 1981, pp. 141-146.

Kerala was having contact with Aryandom from at least 3rd century B.C. The Buddhists and Jainas had come to this land to preach their respective religions. Groups of Vedic Brahmin immigrants had settled in this country. These Aryans might have used Sanskrit as well as Prakrits (including Pāli) in their transactions. Loan words from Sanskrit and Prakrit are attested in the language of Kerala from 9th cent. A.D. The present paper is a study of Prakrit works written in Kerala.

Akin to *Karpūramāñjarī* of Rājasekhara, a member of Vāriyar community and the protege of Aśvatthirunāl Mānveda of Calicut, who is known as Rudradasa, wrote a *Saṭṭaka* under the title *Camdalehā*.

There are several Prakrit *Kāvya*s which are known to us. *Soricaritta* written by Śrīkaṇṭha, *Bhṛṅgasandeśa* of unknown authorship, *Kaṁasavaho* and *Usāṇiruddha* by famous Kerala scholar Rāmapāṇivāda and *Siricindhakavva* written by Kṛṣṇalīlāśuka are mentioned and described here.

We also find some Prakrit passages in Malayalam Texts, Kathakali literature, poems which are used for a kind of Kerala Dance, called 'Tullal Pāṭṭus', and in Kerala Sanskrit dramas as well.—B.K.

264. Kamimura, K. :—*Bhaṭṭa Narasiṃha's Sarasvatī-Kaṇṭhā-bharaṇa-vyākhyā (Pariccheda III-I)*.

Br. V, XLIV-XLV, 1980-81, pp. 528-542.

Here, the author has presented the text of the third *Pariccheda* of *Sarasvatī-Kaṇṭhābharaṇa-Vyākhyā*, edited by him. In this *Pariccheda*, Narasiṃha, the author of basic text, has discussed Bhoja's conception of *arthālaṃkāra*. The text is in the Roman script.—A.C.D.

265. Kansara, N.M. : *The Kathā-Sāra Mahākāvya (the Kathāsāra-Mahākāvya—A Study)*. (Hindi).

JGJKSV, XXXVII, Pts. 1-4, 1980, pp. 301-309.

The principal aim of the *Kāthāsāra Mahākāvya* is to summarise the often complicated and lengthy story of the original text for the convenience of the readers. Besides, it enjoys the freedom of providing local as well as poets' personal colouring and of introducing some changes, here and there, in the main story, and thus approaching the level of Epic. This type of hybrid literature, which has so far been left neglected by the scholars, now needs a thorough study as an independent literary form.—A.C.D.

266. Kolhatkar, B V. : *Meghadūta : A Study in Biology*.

JOIB, XXXI, No. 2, 1981, pp. 117-118.

A good poet and a scientist have one thing in common, i.e., keen observation of natural facts. Of course, they differ in the treatment of these factual observations. *Meghadūta* which is considered to be very poetic in form is so rich in the observation of facts that deprived of the poetic colour, the statement of these facts may give a fairly scientific idea of the advent of rainy season.

In the present paper the author appreciates Kālidāsa as a good nature-watcher and points out some of the observations of Kālidāsa which are related to the nature of human beings, animals, birds and plants at the advent of rainy session.—B.K.

267. Kothari, Vinod :—*Antiquities of Jaina-Rāmāyaṇas and Yati Keśavādāsa's Rāmacaritra*.

JJVB, VII, Nos. 7-8, 1981, pp. 6-9.

See Under Sec. III.

268. Krishnamoorthy, K. : - *Sidelights on the Theory of Dhvani.*

Br. V, XLIV-XLV, 1980-81, pp. 451-462.

The theory of *dhvani* is universally regarded as the cream of Indian literary theory and as the most adequate philosophical explanation of the poetry by the scholars. But its jurisdiction is so vast and implications are so profound that a number of problems remain unsolved even so far inspite of such a voluminous literature available on this subject. Some of these problems discussed here are :

(i) The multiple meaning of the term *dhvani*; (ii) The problem of relative *prādhānya* and *aprādhānya* of the stated and suggested meanings; (iii) The precise meaning of *artha*; (iv) What is the exact meaning of *śabda*? (v) Do *kavi* and *sahyodaya* stand on equal footing in the matter of poetry as describes the invocatory verse of the *locana*?—A.C.D.

269. Krishnamoorthy, K. : - *Some Problems of Textual Criticism and Methodology of Editing Nāṭyaśāstra and Abhinavabhāratī.*

JORM, XLII-XLVI, 1972-1977, pp. 38-45.

The history of *Nāṭyaśāstra* text criticism covers about a hundred years. Similarly the history of *Abhinavabhāratī* editing is atleast fifty years old, but none of the existing editions can be considered as authentic. Both these works are of global importance. The critics and historians, have unbarred clearly the various flaws that taint all the existing editions of these two seminal texts, Indian as well as Western.

The author of this monograph has requested the luminaries to sit together and sort out the authentic material available in different Mss. Libraries and Bhāṇḍāgārs in India.—D D.K.

270. Krishnamoorthy, K.—*Social Criticism in Sanskrit Plays.*

JSAOU, III, 1981, pp. 1-6.

One feature that strikes us most in Sanskrit plays is their Urban locale. Almost all the important plays are concerned with city life, the heroes and heroines representing the cultured class, if not royalty. It is not quite true to observe that the plays of Bhāsa, Kālidāsa and Bhavabhūti present paragons of virtue in their noble heroes and guileless heroines. The heroes of Kālidāsa have a weakness for women which taints their otherwise exemplary nature. The playwright's social criticism,

unimposing though, is often couched in the sallies of the jesters who spare neither the king nor the queen and who incidently show their wide experience of life as actually lived by the people at large. Through the jester, Kālidāsa makes us realise the futility of religious vows (*vratas*) in which women had implicit faith to realise their worldly desires. Bhavabhūti is much more explicit in his disapproval of Rāma's desertion of Sītā. But for social criticism out and out, womanising as a virtue of the elite comes in for critical treatment in the *Mṛcchakaṭika*. The play presents us a gallery of all sections of low society in a city. — P.G.

271. Lienhard, S. :— *On the Textual Structure of Kāvya*.

Br. V, XLIV-XLV, 1980-81, pp. 161-178.

The term *Kāvya* connotes a close association of sound and meaning, an intimate interweaving of *śabda* and *artha*. The concept of poetic art is very well conveyed by the term *sāhitya* which precisely denotes this close relationship, this eternal unity of expression and content.

Indian tradition has always been aware of the distinguishing characteristics of poetic speech. Sanskrit poetics is fond of referring to the fundamental differences laying between didactic writing (*śāstra*) and poetry (*kāvya*). *Śāstra* is purely informative and monosemic in style while the *kāvya* is a linguistically complex and polysemic in nature. Indian tradition might have created other categories for other forms of texts, but the division into *śāstra* and *kāvya* is motivated by more than one reason. Poetry could hardly have employed the language of common speech, firstly because the everyday language of poets was not identical with the language of poetry and, secondly, because Sanskrit, even during the period when it was used by the poets in their poetry had long ceased to be a living language, though, *kāvya* and *śāstra* were the most important contemporary forms of literature.—A.C.D.

272. Marulasiddaiah, G. & Rao, H.V. Nagaraja :— *A Note on the Authorship of the Alaṅkāranikṣa*.

VUOJ, XXIII, Pts. 1-2, 1980, pp. 67-69.

According to "A Descriptive Catalogue of the Sanskrit Manuscripts" in the Government Oriental Manuscripts Library, Madras and the 'New Catalogus Catalogorum'. The *Alaṅkāranikṣa*, a treatise on poetics, is written by Sudhindra. Authors of this article believe that this *Alaṅkāranikṣa* cannot be written by Sudhindra. An attempt has been made, here, to show why he cannot be the author of this work.—M.R.G.

273. Masson, J.M. :—*Are there Universal Criteria for Aesthetic Judgements?*

Br. V, XLIV-XLV, 1980-81, pp. 253-260.

There is a discussion in the 9th century work on poetics, known as *Dhvanyāloka* of great poetician Ānandavardhana. It involves a crucial distinction between Eastern and Western ideas of poetry and leads to the complex question as to whether there are any universal criteria for aesthetic judgements. The problem lies in a verse found in second 'Uddyota' of this text: *Kṣipto dahatu duritam śāmbhavo vaḥ śarāgñih.*

The scene described here is pathetic one as it narrates the course of flames caused by an arrow thrown by Śiva on Tripura women that catches their body and clothes. But the poet sees here the behaviour of a lover. Here is *bhāyadvani* besides *anaucitya* also. These two elements contradict each other.

Actually the solution lies at the end of this verse where the benediction shifts the mood to peace. This part suggests that the God is being asked to burn our joys and griefs so that we may return purified and in peace to the source. In these lines the poet moves by means of suggestion from the specific to the universal and from a mood of excitement to a mood of rest.—A.C.D.

274. Matha, S.R. :—*Figures in the Dhammapada.*

VUOJ, XXIII, Pts. 1-2, 1980, pp. 71-78.

A close study of figures in the *Dhammapada* reveals that the sage freely makes use of the figure 'simile' in an abundant manner, as it is the most convenient figure for a clearer expression. He does not go in for abstract and out of the way similes, but only draws them from the objects around us and which are useful in our daily life, as it helps clearer comprehension of the subject taught. The other two figures, i.e., the *dṛṣṭānta* and *arthāntaranyāsa* used are not difficult and they also like the 'simile' make the understanding easier. He has also noted the objects with which the people of those days were conversant, specially the single carts and the colourful chariots, the wooden spoons used in the kitchen etc. Trained animals like horses and elephants were specially made use of in battles. — M.R.G.

275. Meera, S. :—*Interaction of Nature and Characters in Kālidāsa.*

AORM, XXX, Pt. 2, 1981, pp. 1-15.

No being lives in isolation in creation. There is a psychic grid

sustaining and interlinking the elements and beings. Kālidāsa sensitively aware of this dexterously and handles nature feelingly. Differing world views of poets produce observation, detail, style, cadence, syllabic effect and Alaṅkāras, differently. Vālmiki's Nature is sublime, Bāṇa's primevally savage, Bhavabhūti's poignant, Bhāravi's mere trapping for stylistic pedantry. Kālidāsa's is —

1. Stylistic embellishment-similes, 2. for its own sake, Topography is spontaneously described anthropomorphically, 3. to set the tone, to change a topic as buffer, 4. Pathetic fallacy, 5. As supernatural it alleviates human suffering. It is authentic, striking, sublime, inefable intimate, soothing, picturesque, evocative, benign-never sordid or cruel—often an essential organic meritable irremovable part, aiding in *Adbhuta*, *Śānta*, *Sambhoga*, *Vipralambha*, *Viraha* and *Karuṇā*. Instances of mutual effects of seasons and human emotions occur especially in *Śākuntala*, *Ajavilāpa* of *Raghuvamśa*, *Meghadūta* and IV Act of *Vikramorvaśīya*.—Author.

276. Moghe, S.G. :—*Some Evolutionary Aspects of Vākyabheda*.

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 169-187.

Vākyabheda is looked upon as a fault by writers of *Pūrvā-mīmāṃsā*, *Dharmaśāstra*, *Vedānta*, *Jyotiṣ*, *Alaṅkāra* and commentators of *Śrauta-Sūtra* literature. For the grammarians, commentators of *Gṛhyasūtra* literature, poetics and dramaturgy, this is an unfailing weapon. The emphasis of the Mīmāṃsakas as two injunctions necessary to constitute the flaw of *Vākyabheda* is shifted by the Vedantins to two purports of a single *Śruti-vākya*, and Alaṅkārikas have shifted it to the two prominent senses in a single stanza. Amongst the three varieties, introduced by poetics, i.e., *Śabda*, *Ārtha* and *Abhyāsakṣaṇa*, Śābara and Kumārila were conscious of *Ārtha*. Dharma-śāstrins and astrologers use *Upalakṣaṇa*. The importance of this technique was recognised in deciding the cases of Hindu law during British regime. The importance of this technical term is admitted by the scholars of the different disciplines of Sanskrit learning.—A.C.D.

277. Nahata, Agarchand :—*Bhandari Nemichand aur unake Ṣaṣṭi-śataka kī Tikāyeṅ* (Bhandari, Nemichand and his Commentaries on *Ṣaṣṭiśataka*). (Hindi).

JAnt./JSB, XXXIV, No. 1, 1981, pp. 35-36.

The Jain literature of the Śvetāmbara cult is written mostly by *ācāryas* and *munis*. But there are a number of *śrāvakas* and *sādhus*, who have written excellent works on Jainism in various languages. One

of such treaties is introduced, here, by the author. Bhandari Nemichand wrote an excellent book known as *Ṣaṣṭiśataka* which literally means a book containing one hundred and sixty *gāthās*. This work is so significant in Jaina cult that it is very famous among the Digambara-s in the name of *Upadeśa-siddhānta-ratnamālā*. This book is so intimately adopted by the Digambara cult that only a few know the fact that this book was originally written by a follower of Śvetāmbara cult. On this book, almost a dozen of commentaries have been made by a number of scholars in various languages. Most of these commentaries are now published.—A.C.D.

278. Nandi, T.S. :—*Variants in the Abhinavabhārati (A. bh.) on the Nāṭyaśāstra (NS) of Bharata Ch. VI—The Rasādhyāya.*

Vid. (C), XXIV, No. 1, 1981, pp. 1-86.

An attempt is made here to critically appreciate practically all the variants available in the A. bh. on the NS-VI, in all published texts. Reference has been made to the critical edition of M. Ramakrishna kavi in the Gaekwad Oriental Series (G.O.S.) Second edition, 1956. The Aesthetic Experience according to Abhinavagupta by R. Gnoli, Second edition, 1968, published by Chowkhamba Sanskrit Series Office, Varanasi, Nandi's *Bharatanun Nāṭyaśāstra*, VI, with A. bh. (N.) 1979, published by Gujarat Univ., *Nāṭyaśāstram* with A. bh., edited by Madhusūdana Śāstrī with *Madhusūdanī Tīkā*, published by Banarās Hindu Univ., 1971, the *Hindī Abhinavabhārati* by Ācārya Viśveśvara, published by Hindi Dept., Delhi Univ., 1960 and the *Kāvyaṇuśāsana* of Hemacandra. The present paper covers the critical consideration of variants as seen in the A. bh. on the NS-VI upto the *Rasasūtra* portion only. Only the very minor variants are left unconsidered. It is concluded that practically all the available editions of A. bh. on NS-VI (upto *Rasasūtra*) are wanting in perfection which could be attempted afresh with the help of source materials. The author proposes to continue his enquiry in the articles to follow.—A.D.W.

279. Nanavati, Rajendra I. :—*The Colophon of Dūta-ghāṭokacam : A Note.*

ABORI, LXI, Pts. 1-4, 1980, pp. 229-233.

N.P. Unni has brought out an important book "New Problems in Bhāsa Plays (1978)" in which he has pointed out a small discrepancy in the colophon of *Dūta-ghāṭokacam*. He notes that T. Ganapati Sastri could procure only one MSS as the basis of his edition (of DGH). C.R. Devadhar who has re-edited the work claims to have used another

MSS belonging to Bhandarkar Oriental Institute. Unni has found five more MSS of the play and describes them all systematically. Unni complains that editors introduce changes at their will which mislead the readers, for instance, Devadhar's edition reads the colophon as *Dūta-ghaṭotkacā nāmotsrṣṭikāṅkāṁ samāptam*. The MSS simply state *Dūta-ghaṭotkacā avasitam*. Devadhar edited all the plays ascribed to Bhāsa and published them in 1937. He has collected these MSS with the published texts of the plays. Unni, in his book, devotes one chapter to the thirteen Trivandrum plays. He describes all available MSS material with regard to each individual play.

The author of this paper concludes with the remarks that there is enough to exonerate Devadhar from the charge of self-willed emendation levelled against him by Unni. If we have the evidence of even a single MS indicating the type of DV as *samavakāra* in its colophon, we have every reason to believe that there was a MS it was, perhaps, the same Codex which also had indicated the type of DGh, another *Dūta*-play of the same group, in the colophon of that play; more over Devadhar had worked on the transcripts sent to him by Pisharodi. Time can ravage the thin manuscriptural evidence in a number of ways. — D.D.K.

280. Narasimbacharya, N.C.V. : *Mallināthavyākhyāḥ — Apapāthāśca* (Commentaries of Mallinātha and Wrong Readings). (Sanskrit).

JSAOU, III, 1981, pp. 17-30.

Out of three types of commentaries, Mallinātha prefers to choose *Anvayamukha* type of commentary. Although Mallinātha was 'Mahākavi' and 'Śāstrajña' also, yet he is known more as a commentator. He had his penetrating knowledge regarding the correctness of the words. The scholars were so much attracted by his act of commenting that his commentaries were called *Mallināthī*. The paper finally deals with the several printing mistakes. The author concludes that the hundreds and thousands of printing mistakes in the commentaries of Mallinātha serve as an obstacle in understanding the real sense of the works of the poets — P.G.

281. Oleksiw, S. :—*Dicing in the Mṛcchakatika*.

Br. V, XLIV-XLV, 1980-81, pp. 413-435.

The *Mṛcchakatika*, attributed to king Śudraka, has long been noted for its wealth of technical material on a variety of subjects including several references to specific dicing games. The analysis and classification of different types of dicing games has been most extensively dealt

with by Lüder (1907) but the relevant material of this drama, however, has received relatively little attention. It is proposed here to supply all possible informations, in detail, on the three dicing games referred to in this play, which have been neglected or incorrectly perceived so far by others. The games are referred to in Act 2, during the so-called gamblers' scene. The reference of these three dicing games, *Pāśaka-I Pāśaka-II* and *Kattā* is found in Act 2.1, 2.9 and 2.5, respectively. — A.C.D.

282. Panday, B.P. :—*Amaramārkaṇḍeyam: A Study*.

JOIB, XXXI, No. 2, 1981, pp. 152-161.

The *Amaramārkaṇḍeyam* is an allegorical and lyrical drama by Śaṅkaralāla, the son of Māheśvara who lived in Jamnagar (Gujarat) during 1844-1916 A.D. The drama in five acts deals with the famous story of Mārkaṇḍeya, the son of Mārkaṇḍa ṛṣi, and how he had his life extended by the worship and grace of Lord Śiva for a period of one *Kalpa* from a short period of sixteen years. In the present paper the author critically examines the drama with its sources, deviations and innovations etc.—B.K.

283. Rama, G. :—*Ratnākarābhimatā Gairvāṇavāṇī (Sanskrit Language According to Ratnākara)*. (Sanskrit).

JGKSV, XXXVII, Pts. 1-4, 1981, pp. 161-163.

This paper gives a study of changeability in the normal feature of a language used in the works of the great poets in general and throws light on the nature and uses of Sanskrit language during the period of Rājānaka Ratnākara as evinced in his work *Haravijaya Mahākāvya*, in particular.—A.C.D.

284. Ramachandrudu, P. Sri :—*References to Rājaśekhara and his Works in Sanskrit Literature*.

JSAOU, III, 1981, pp. 29-50.

It is a rare combination of the traits—the capacity of a writer to quote from a large number of literary works and of his popularity in being quoted to by an equally large number of later writers—that has earned for Rājaśekhara a highly covetable place among the scholar poets of Sanskrit literature. The present article shows how Rājaśekhara was cited by the greatest of the literary critics from the famous Abhinavagupta down to Viśvanātha and by others as an authority while trying to establish some subtle points connected with various literary

topics and dramatic technicalities while Rājaśekhara refers to about forty works and authors in the extant portions of his *Kāvyaṁīmāṁsā*, his own works and name were referred to by his contemporaries and later writers of atleast half of that number. This number can be multiplied if one is to search all the available works of minor rhetoricians also who are, of course, in the habit of quoting from the secondary sources. Rājaśekhara has also the good fortune of being praised by his contemporaries like Aparājit and Kṛṣṇaśaṅkara Śarmā.—P.G.

285. Ramachandrudu, P. Sri :—*Daṇḍivāmanayordve Vacane Adhikṛtya Kiñcit (About Two Statements by Daṇḍin and Vāmana). (Sanskrit).*

JSAOU, III, 1981, pp. 31-33.

After discussing thirty three figures of speech pertaining to the sense in the second chapter of *Kāvyaḍarśa*, Daṇḍin deals with the figure *saṁsṛṣṭi* (a confluence of two or more figures) in three and a half verse (II. 359-62) and then makes a statement—

Śleṣaḥ Sarvāsu Puṣṇāti Prāyo Vakroktiṣu Śriyam ।

Bhinnaṁ Dvidhā Svabhāvoktirvakroktiśceti Vāṇmayam ॥ (II. 363).

This verse is interpreted by all the commentators as follows : “Generally, in all the figures the *Śleṣālaṁkāra* enhances the beauty. The whole literature has been divided under two headings, *Svabhāvokti* and *Vakrokti*”.

Now the question arises —after dealing with *Śleṣa* as the 24th figure earlier, why should Daṇḍin refer to this figure again at the end of the chapter ? If he wants to explain the importance of this figure he could have done it earlier under the same figure. Moreover, *Śleṣa* may be at the root of a few *alaṁkāras* : but it cannot be said that its presence in all the *alaṁkāras* enhances their beauty. Therefore, this line which comes in the context of *saṁsṛṣṭi* should refer to *saṁsṛṣṭi* only. Thus the word *śleṣa* here means *saṁśleṣa*, i.e., combination of many figures which is called *saṁsṛṣṭi*.

In the 5th *Adhikaraṇa* of *Kāvyaḍarśa* *Sūtra* of Vāmana, there is a *sūtra hānivadāṅgānāmādhikyamapi vikāraḥ* (K.S. V—24). It is explained by Vāmana himself as follows : Just as the loss of a limb is considered to be a defect, having an additional limb also is a defect. Therefore, like *akṣṇā kāṇaḥ*, *mukhena trilocaṇaḥ* etc. is to be explained by having *trīṇyā* according to the *sūtra yenāṅga vikāraḥ* (Pāṇini-2.3 20).

The example given by Vāmana does not seem to be correct. In the well-known example *akṣṇā kāṇaḥ*, because the defect is in the eye, the word *akṣi* is used in *trīyā* while *kāṇaḥ* means the person having the defective eye. But in the example given by Vāmana the defect is not in the *mukha* but in the third eye. Therefore, he should find out an example like *locanatrīyena viṣamarūpaḥ* or *locanena viṣamalocaneḥ* etc. Such examples can be explained away by the *sūtra-hetau* (2.3.23) itself.—Author.

286. Sharma, D D. :—*Linguistic Speculation of Sanskrit Rhetoricians*.

PURB, XII, Nos. 1-2, 1981, pp. 107-112.

See Under Sec. IX.

287. Sharma, D.D. :—*Vāsavadattā : The Most Popular and Multidimensional Heroine in Sanskrit Drama*.

VUOJ, XXIII, Pts. 1-2, 1980, pp. 55-66.

The story of Sanskrit drama is quite old one and has a very long tradition. Certain themes have dominated for centuries together. One of these is the story of romance of Udayana, the ruler of Vatsa and Vāsavadattā, daughter of Canda Pradyota, the king of Ujjayini.

Vāsavadattā is the first and foremost heroine of the Sanskrit dramatic literature. The most remarkable feature of her personality is that she is drawn from real life with all graces of femininity coupled with her outstanding courage. She has distinguished herself from others by her loyalty and sacrifice. In whole range of Sanskrit drama she is the only character of whom the writers of different ages has presented to us a complete life story right from her maidenhood to her elderly age.

The various features of Vāsavadattā's character presented by dramatists of different ages may safely lead us to conclude that, infact the variation in the depiction of the character of Vāsavadattā from a generous self sacrificing lady to a mere jealous woman is more or less is the story of rise and fall of the Sanskrit drama itself.

In Vāsavadattā of the *Svapna-Vāsavadattam* and of the *Tāpasa-Vatsarājam*, we see that hasty, fickle-minded and a passionate maiden of the *Vīṇā Vāsavadattam* and of *Pratijñā-Yaugandharāyaṇam* is fully transformed into a foresighted, devoted and self-sacrificing wife. She herself, for a higher and nobler cause becomes an active participant in the execution of her husband's marriage with Padmāvatī and has hardly any ill will towards Padmāvatī. She is always true to her undertakings

and faces all sorts of adverse circumstances with boldness and dignity. Indeed, she is a fine conception of Indian wifehood.

But in immature and inartistic hands of king Harṣa this noble, generous and high spirited Vāsavadattā loses much of her grace, witnessed in dramas of Bhāsa and Anaṅgharṣa. The dramatist has failed to portray her with the same dignity and decorum witnessed in Vāsavadattā of Bhāsa and Anaṅgharṣa. Her jealousy and cruelty towards the poor maidens, entrusted to her care, is quite unbecoming of her status and stands in sharp contrast to the magnanimous character.—A.D.W.

288. Sharma, H.D. :—*Śliṣṭopamā : Eka Samālocana (Criticism on Śliṣṭopamā)*. (Hindi).

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 95-99.

Daṇḍin, in his *Kāvya-darśa*, presents an Alaṅkāra originated from *Upamā* caused *Śleṣa* as *Śleṣopamā*. Actually, here *Upamā* has no prominence. Here, to both the poet as well as the audience (*sahyodaya*) the prominence lies in *Śleṣa*. As far as the elements of *Upamā* are concerned, they remain almost absent for they do not appear here as a semantical entity which forms the main characteristics of *Upamā*. It is better to call such factors as *Upamāśrita-śleṣa* in spite of *Śleṣopamā*. In fact, here, the *Upamā* being weak as well as secondary in nature works as a qualifier and *Śleṣa* being strong and prominent appears to be qualified.—A.C.D.

289. Shukla, C.P. :—*Śṛṅgāra-rasābhāsa (Improper Manifestation of Erotic Sentiment)*. (Hindi).

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 75-86.

According to the *Nāṭya-śāstra* of Bharata, there are only four primary sentiments (*rasas*), viz., *Śṛṅgāra*, *Raudra*, *Vīra* and *Bībhatsa*. Other sentiments (*rāsas*) like *Hāsyā*, *Karuṇā*, *Adbhuta*, and *Bhayānaka*, for being originated from the primary *rasas*, are secondary in nature. In fact, the *Śṛṅgāra* causes *Hāsyā*, the *Raudra* arouses pathos, the *Vīra* incites wonder and the *Bībhatsa* originates fear. This concept of Bharatamuni has caused the propoundation of the theory of improper manifestation of a sentiment (*rasābhāsa*) which was, further, elaborated by the later Ācāryas.—A.C.D.

290. Singh, M. :—*Avantisundarī tathā Daśakumāracarita—Paraspara Sambandha (Correlation between the Avantisundarī and Daśakumāracarita)*. (Hindi).

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 9-25.

The present *Avanti-sundarī* is the first part of the Daṇḍin's original

gigantic prose work *Avanti-sundarī*. The end of the *Avanti-sundarī* and the beginning of the *Daśakumāracarita* is missing. Both these works which are presently found separately, are merely two parts of this voluminous prose work, *Avanti-sundarī*, the summary of which is completely presented in the *Avanti-sundarī-kāthā-sāra*. The abrupt end of the 8th chapter of the present *Daśakumāracarita* also stands a proof of this type of missing. This is also why the present *Uttara-pīṭhikās* are unable to satisfy a reader about the end of the plot of this work. After discussing various points author came to the conclusion that *Avanti-sundarī-kāthā-sāra* is not based on *Daśakumāracarita*.—A.C.D.

291. Singh, M.R. :—*Influence of Kālidāsa on Vimalasūri and Raviṣeṇa*.

JOIB, XXX, Nos. 3-4, 1981, pp. 223-230.

After a long discussion over influence of Kālidāsa on Vimalasūri, the author of *Paumacariyam* (4 A.D.) and Raviṣeṇa, the writer of (Jain) *Padma Purāṇa* (678 A.D.), the author concludes that both these poets are indebted to Kālidāsa. If the *Paumacariyam* was composed on 4 A.D. as is recorded by Vimala-sūri himself, the date of Kālidāsa may be fixed sometime before the christian era. Even if Vimalasūri is regarded as a poet of 3rd century A.D., Kālidāsa cannot, however, be placed in the Gupta age as is generally believed.

Moreover, if the general belief of Aśvaghoṣa's indebtedness to Kālidāsa is accepted, even then, there is all possibility to place Kālidāsa in the 1st century B.C.—A.C.D.

292. Sohoni, S.V. :—*On Viśākhadatta's Devīcandragupta*.

ABORI, LXII, Pts. 1-4, 1981, pp. 169-192.

The author presents here an analytical study, through available materials, of historical background of the *Devīcandragupta*, a work of Viśākhadatta, the writer of *Mudrārākṣasa*. The available data includes eleven extracts from this work quoted in the works of Sanskrit rhetorics, a reference to it in Bāṇa's *Harṣacarita*, two copper plates and so on.

The original text of the available extracts as quoted by the subsequent writers are put together in the Appendix I and some extracts on the same subject from *Majmulut Tawārikh*, a purely historical work of 1026 A.D., has also been put together in the form of English translation as made by Elliot and Dowson in Appendix II.—A.C.D.

293. Sohoni, S.V. :—*Verse 59 and 60 in Kālidāsa's Meghadūta.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 121-128.

Kālidāsa was fascinated with the Prakrit anthology of Hāla and utilised, many times, some of its ideas and occasionally even took over some of its language. The individual verses of *Gāthākoṣa*, which formed the raw material of Kālidāsa's literary workshop, have been found to possess a unique individual beauty of their own. For the similarities of poetic expressions in the works of these two poets, some verses from *Kumārasambhavam* (vi. 66) and *Meghadūtam* (I.59-60) of Kālidāsa *vis-a-vis* *Gāthā-saptasūti* of Hāla may be well compared.—A.C.D.

294. Sternbach, Ludwik :—*An Attempt to Reconstruct a 'Lost' Work of Rājaśekhara.*

ABORI, LXI, Pts. 1-4, 1980, pp. 21-38.

Rājaśekhara, a doyen among Sanskrit poets who lived between the last quarter of the ninth and the first quarter of the tenth century left four dramas, namely the *Viddhaśālabhañjikā*, the *Bālarāmāyaṇa*, the *Pracandapāṇḍava*, the *Karpūramañjarī* and a treatise of poetics, the *Kāvyamīmāṃsā*. His lesser known works are—*Haravilāsa*, a mahāprabandha, the *Bhuvanakoṣa*, a treatise on world geography and a lexicon of synonyms of Śiva. The *Haravilāsa* is not extant, only fourteen fragments of this work have been found from different sources. The *Bhuvanakoṣa* is also not extant; it is mentioned by Rājaśekhara himself at the end of his *Kāvyamīmāṃsā*. In addition, a nāṭikā, called *Ratnamāñjarī*, and the *Aṣṭapatradalakamala* are cited as other works of Rājaśekhara.

We, finally, find in classical and other *subhāṣṭa-saṃgrahas* one hundred and fifty seven detached verses attributed to Rājaśekhara, and it seems to be reasonable to subscribe to the statement of the editor of the third edition of the *Kāvyamīmāṃsā* that it appears that Rājaśekhara was an extensive writer and might have written more works than hitherto known. Hence the one hundred and fifty seven verses which are quoted in anthologies, attributed to Rājaśekhara and which do not occur in his extant and known works, must have been called either from his hitherto unknown writings or have been composed adhoc and belonged to the *muktaka* poetry of Rājaśekhara. These verses can be divided into three groups : (i) Twenty verses probably called from the *Haravilāsa*, (ii) forty three laudatory verses (memorial verses) about some poets and the theory of poetics and (iii) ninety four verses mostly lyrical, devotional and other detached verses, composed by Rājaśekhara. The present study has concentrated on group (ii) only as these verses form a distinct part which could either be an unknown treatise on poetics or a collection of

memorial verses, a *Kāvya vimarśa* or a *Kavikāvya prasaṁsā*. The forty three verses quoted above have been appended with references to their sources and an alphabetical index of each verse is attached to it.—D.D.K.

295. Sternbach, Ludwik :—*On the Poetical Part of Amarasūri's Ambaḍacarita*.

Br. V, XLIV-XLV, 1980-81, pp. 190-204.

Ambaḍacarita, a work of Amarasūri (fifteenth century A.D.), belongs to the least known *kathā*-literature. It narrates a fairy tale of Ambaḍa a great magician who was a Śaiva but at last was converted into Jain faith. The entire work is Śaiva, but Jainistic idea was introduced at the expense of Śaivism. Language is Sanskrit mixed with a number of Old Gujarati and Prakrit words.

The poetic part of this work contains either wise-sayings or *subhāṣitas* of general nature of no moral or ethical value. There are 44 verses. Some of these verses are of introductory nature in the form of prayers or devotional verses. Some are closing verses and narrative verses belonging to the story itself and some are descriptive ones. The verses are composed in different metres.—A.C.D.

296. Surideva, S.R. :—*Dhūrtākhyāna: Prākṛta—Vyaṅgyakāvya-(Dhūrtākhyāna : A Satirical Work in Prakrit)*. (Hindi).

JAnt./ JSB, XXXIV, No. 2, 1981, pp. 41-46.

Dhūrtākhyāna, a metrical Prakrit Satire is a literary composition by Acharya Haribhadra Suri who applied the most popular metre *gāthā* in this poem. It was composed in the 8th or 9th century A.D. He had written a large number of books of Jainological concepts. The present work has five chapters (*ākhyānas*). The poem starts with a dialogue of five rogues, including a woman (*Khaṇḍapānā*) who enters into a bargain to relate uncanny rigmaroles, and *Khaṇḍapānā* wins the match. The author is expert in euphemism and has criticised the Hindu theology. In chap. I the ring leader Mūladeva ridicules the four faces of Brahmā and birth of all the castes from his body, coming of the Gaṅgā from the braided hair of Śiva etc. The author talks about the impossible roles of ancient *ṛṣis* too. Similarly all the remaining four cantos are full of sarcasms on Hinduism.—D.D.K.

297. Tiwari, Rama Chandra :—*Kālidāsa-Smārikā kā Mṛtadaka aur Kavi kī Tithi (The Medallion of Kālidāsa-Memorial and its Date)*. (Hindi).

PPB, IX-X, 1981-82, pp. 189-192.

See Under Sec. I.

298. Tripathi, C.B. :—*Murāri Pada Cintā (Anxiety on the Pada of Murāri). (Sanskrit).*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 151-160.

Murāri has taken so much for his well-known work *Anargha-rāghavam* from the celebrated work *Śīsupālavadham* of Māgha that a reader may be able to understand the primary purport of the drama by Murāri if he is able to grasp the imports of the poetry of Māgha. In comparison, the poetry of both of these poets is too hard to expect an easy grasp not only linguistically but semantically as well.—A.C.D.

299. Tripathi, R.M. :—*Vakrokti Mata kā Svarūpa—Aitihāsika aura Dārśanika Pīṭhikāen (The Theory of Vakrokti—Based on Historical and Philosophical Schools). (Hindi).*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 129-144.

The theory of *Vakrokti* (an uncommon way of expression), propounded by Kuntaka, does not mean simply an *Alaṅkāra*. Rather, it suggests the concept of a *Vyāpāra* which causes a hearer to understand a meaning not grammatically conveyed by the speaker. The Acarya of this school has attached importance to this theory as high as given to the concept of *spanda* in the Kāśmīra Śaivism. Kuntaka holds it as the life of poetria (*kāvya-jīvitam*). The difference between the theories of other literary schools and this is that Kuntaka does not hold it as *rasa* but as the primary substance of *rasa*.—A.C.D.

300. Tripathi, R.V. :—*Two Controversial Aspects of Bharata's Theatre.*

KJIRSA, III, Nos. 1-2, 1980-81, pp. 167-176.

Although some features of the theatre as described by Bharata can be positively defined, there can be no controversy on the measurement of the three sizes of the theatre (viz. *Jyeṣṭha*, *Madhyama* and *Avara*) of the three types *Vikṛṣṭa* (Oblong), *Caturasra* (Square), *Tryasra* (Triangular) and also the measurement of the three main parts of the stage, viz. *Raṅgapīṭha* (the front part), *Raṅgaśīrṣa* (head of the stage) and the *Nepathyagṛha* (green room) yet there are other points more debatable, and controversies have been raging around them among the learned scholars of the Indian Theatre ever since the discovery of the *Nāṭya-śāstra* of Bharata. In the present paper the learned author has made an attempt to resolve the dispute on two controversial features of the ancient Indian Theatre—(i) the curtain and (ii) the *mattavāraṇi* by a long survey and analysis of theories and practices of Sanskrit drama and dramaturgy.

In this opinion about the first (curtain) it seems reasonable to conclude that there was only one *Javanikā* on Bharata's stage, hung between the two parts of the stage—*Raṅgapīṭha* and *Raṅgaśīrṣa* and serving the purpose of screening the actors of the stage and the musicians, as well as the entrance to the front of the stage.

And about the second (*mattavāraṇī*) quoting the texts like *mattānāṇi vāraṇāya mattavāraṇī* and *gajadantaiḥ kṛtā śālā vijñeyā mattavāraṇī*, the scholar says that *mattavāraṇī* is a coverage for the protection from the notorious or disturbing elements, it is also synonymous with *kapota-pālikā* (pigeon-house).—R.J.P.

301. Unnithiri, N.V.P. :—*Commentarial Literature in Sanskrit.*

Br. V, XLIV-XLV, 1980-81, pp. 572-580.

The origin of commentarial literature may be traced to the oral method of Vedic instruction prevalent in ancient days. When the Vedic literature became more extensive, the learning by-heart became much more difficult. Thus the Sūtra Literature came into existence. Then the method of oral teaching through question and answer and subsequent discussions was revived. In course of time, this oral tradition had also to be put in writing. Thus came the different types of commentaries such as *Vṛtti*, *Vārtika* and *Bhāṣya*. Gradually, the scope of these became widened to include general literature as well. Commentary could be manifold. In general it is called *Ṭikā*. *Vivṛtti*, *Vivaraṇa*, *Vyākhyā* and *Vyākhyāna* are synonymous. *Ṭikā* is divided into many kinds : *Vṛtti*, *Paddhati*, *Bhāṣya*, *Samikṣā*, *Pañcikā*, *Kārikā*, *Vārtika*, *Samgraha* and the like. Rājasēkhara defines all these in his *Kāvyamīmāṃsā*. Dravidian scholars like Tolkāppiyar and Bhavanandi also make some observations on commentarial literature. The commentators have helped to preserve many a work from total extinction or oblivion. We have so many works which live merely through the quotations in the commentaries. The commentators have preserved the literary and social traditions, the customs, manners and idioms of their age through their works. Two methods of commentaries on *Kāvya*s and *Nāṭaka*s may be noticed : *Khaṇḍānvaya*, following the way of Mīmāṃsakas, and *Daṇḍānvaya* following that of Naiyāyikas.—Author.

302. Vedia, D.G. :—*Chandovilāsa of Poet Nandanandana—A Forgotten Work on Prosody.*

JOIB, XXXI, No. 2, 1981, pp. 119-130.

Nandanandana, the author of *Chandovilāsa* (CV) composed a poem, 'Pratinaiṣadham (PN) with his own commentary available upto tenth

canto and part of the succeeding one. Some scattered definitions from CV can be gathered from this commentary. In the sixth canto of PN the poet gives the definitions from other works on prosody such as *Piṅgalasūtra*, *Chandamañjarī* of Gaṅgādāsa, *Śrutabodha* and *Vṛttaratnākara*.

The author thinks that there is an opportunity for the reconstruction of the text of CV with the help of the available commentary.—S.K.S.

303. Venkatacharya, T. :—*Names of the Three Chapters of the Rasārṇavasudhākara and their Significance.*

Br. V, XLIV-XLV, 1980-81, pp. 90-95.

The three chapters of *Rasārṇavasudhākara* are respectively known as the *Raṅjakollāsa*, *Rasikollāsa* and *Bhāvakollāsa*. Though the first chapter consists of a detailed treatment of heroes and heroines (*raṅjaka*). It seems to be intended by the author that the *sahṛdayas* (*raṅjakas*) would be delighted by reading this chapter (*raṅjakānām saṅgdayānām ullāsaḥ*). The second (*Rasikollāsa*) and the third (*Bhāvakollāsa*) chapters also connote the same meaning. These terms *rasika* and *bhāvaka* mean *sahṛdaya*.

The title of this treatise also seems to be intended to imply the same meaning as noticed in the application of titles of its three chapters. *Rasārṇavasudhākara* mythologically means—‘As the moon (*sudhākara*) brings delight to the ocean (*arṇava*), so this work would bring delight to the *sahṛdayas*.—A.C.D.

304. Warder, A.K. :—*The Origins of the Technical Senses of the Word Rasa.*

Br. V, XLIX, XLV, 1980-81, pp. 614-634.

If one reads *Nāṭyaśāstra* in the light of Mahānāma's explanation of *rasa*, one finds the term richer in meaning for ‘actors’ than just ‘taste’ and ‘aesthetic experience’ as suggested by Abhinavagupta. According to Mahānāma *rasa* means ‘accomplishment’ which relates to the practice of meditation or of acting, or of joy. In the *Nāṭyaśāstra*, delight is used as a synonym of *rasa* which can be taken as an ‘accomplishment’ when it is considered as an unifying element in the method of the actors. An actor who is aware of these two senses, chooses the term *rasa* for its valuable ambiguity. The dramatists, critics and philosophers might have lost sight of the practical sense of ‘accomplishment’ which *rasa* had for actors and concentrated on joy. In Sthaviravāda, accomplishment and function became the regular

senses of *rasa* in the commentarial tradition, 'joy' is taken as a second sense. A.C.D.

305. Wayman, A. :—*Notes on Metaphoric Transfer.*

Br. V, XLIV-XLV, 1980-81, pp. 275-285.

The term *lakṣaṇā* seems to be a 'metaphoric transfer' from *lakṣaṇa* (characteristic, definition etc.), taking its meaning as a derivative of a character or of a definition. This term slightly differs in form from its base because of the feminine *ā*.

For the primary term or sense, Dharmakīrti employed the usual word *mukhya*, and may have intended this implication for the word *upādāna* (material cause) in *pratyakṣa* (33). For the metaphoric sense he used *āropitā* (super imposition) and *gaṇa* (<*guṇa*).—A.C.D.

306. Yadav, J. :—*Numismatic Data in Prākṛta Kathā Literature.*

JNSI, XLII, Pts. 1-2, 1980, pp. 95-97.

See Under Sec. IV.

XI—MISCELLANEOUS

307. Agrawal, O.P. :—*Śivarāmamūrti and his Contribution.*

BMA, XXVII-XXVIII, 1981, pp. 5-8.

See Under Sec. II.

308. Apte, Usha M. :—*The Kol Marriage.*

BV, XLI, Nos. 3-4, 1981, pp. 78-85.

See Under Sec. XIV.

309. Bhandari, V.S. :—*Avabhṛtha and The People.*

JASB, LIV-LV, 1979-80, pp. 1-5.

The mantras dealing with the *Avabhṛtha* or purificatory bath are found in *Yajurveda* and *Śatapatha Brāhmaṇa*. It forms an integral part of all sacrificial rituals as a concluding function. ŚB explains it 'As Soma is taken to the waters it is called *Avabhṛtha*, because they take it down to the water or throw it into the water, therefore, the purificatory bath is called *Avabhṛtha*'. In the *Vājasaneyī-Saṁhitā*, it is referred to in connection with the '*Varuṇa-Praghāsa-Parvan*', of the four-monthly sacrifices, where an *iṣṭi* is performed for the propitiation of God Varuṇa. At the end of the sacrifice, the sacrificer and his wife perform the *avabhṛtha* rite by taking a purificatory bath in a stream of fresh water. *Avabhṛtha* is also performed as a concluding part of the soma-sacrifice, called *Sāyam-Savana*. It begins with the ceremony of *Ādityagraha* or oblation for Ādityas. A priest named *Pratiprasthātṛ*, draws *soma* from *droṇa-kalaśa*, with the vessel of *Ādityagraha*, which is mixed with *dadhi*. This *dadhi* and *soma* are mixed at *Upāṁsu-Savana*. The sacrificer's wife looks at the *Pūtabhṛt* a vessel containing *soma*-juice, which has been pressed. The sacrificer eats the *Puroḍāśa-Idā*, as a part of *soma*-pressing and accomplishes other rites connected with the pressing of *soma*. Before the commencement of the *Avabhṛtha*, *Samiṣṭayajuṣ*-offerings are offered. These are considered to be extreme end of the sacrifice. After that, all the priests and the sacrificer go together to perform some ceremonies with Vedic mantras.

At that time, a *Sāman*, *Agniṣṭapari* is sung by the priests and all the participants join in the '*Nidhāna*', final word of the *Sāman*,

namely, *Avāvaḥ*. Then they descend into the water and offer homage to Varuṇa with some mantras. Mahidhara says that *Avabhṛtha* was also a concluding part of *Aśvamedha* sacrifice. The *Avabhṛtha* is also a concluding rite of the *Sautrāmaṇi* sacrifice. It consists mainly in the offering of the *surā*, a spiritual drink to the *Aśvins*, *Sarasvatī* and *Indra*. The *Vāyu* and *Sūrya* are solicited to free them from all the sins, committed by mind, speech, hands, feet etc. Similar atonement for the sins, still forms an integral part of the *Śrāvaṇi Upākarma* rite performed by the *Dvijas*. Here, again, the *Avabhṛtha* is performed. This clearly indicates that sacrifices were not individualistic, but they were performed for the welfare of the entire community. The common people had every right to the performance and to the share of the fruit of the sacrifices by participating in the *Avabhṛtha*. The sacrifices were not the monopoly of a king or of a few rich people, but the common people could also participate in these sacrifices and get the benefit.—D.D.K.

310. Chatterji, Suniti Kumar :—*Samskr̥ta Dig-Vijaya*.

OH, XXIX, Pt. 1, 1981, pp. 1-8.

See Under Sec. VII.

311. Chattopadhyay, Aparna :—*Intercaste Marriages in Ancient India in the Light of Kathāsaritsāgara*.

VUOJ, XXIII, 1980, pp. 9-14.

See Under Sec. XIV.

312. Dange, S.A. :—*The Gift of the Bed*.

Br.V, XLIV-XLV, 1980-81, pp. 333-343.

One of the most interesting gifts recorded by the *Purāṇas* is that of a bed. It is connected with the *vratas* called *Aśūnya-śayana* and *Saubhāgya-śayana*. This *vrata* is not restricted to gain happy married life or sexual happiness only at present. It also brings a good prospects in one's profession. Actually, the gift of bed has wider implications.

The varieties of bed given at a rite are five. (i) A bed given to a *Brāhmaṇa* (ii) a bed with an image upon it given to the god (iii) a bed with one's own idol on it given to *Brāhmaṇa* (iv) a bed given in respect of a dead member of one's family with a figure on it and (v) a bed with a divine couple upon it. The motifs of these varieties are different.

The earlier instance of a couple on a bed is found from the second century B.C. and it has to be connected with the tradition of ritual coupling (*mithunīkaraṇa*) for prosperity and progeny prevalent among the Vedic people. A later aspect of the same motif is where the observer of a *vrata* has to give the gifts to the Brāhmaṇa couples seated on bed.—A.C.D.

313. Dange, S.S. :—*Mirror in Ritual Symbolism*.

JASB, LIV-LV, 1979-80, pp. 31-34.

There are a number of rituals mentioned in the Gr̥hya Sūtras wherein the mirror is employed. The *Kaṭhaka Gr. S.* and the *Laugākṣi Gr. S.* mention the rituals to be performed, with *mantras*, on the first glance of the child at the moon or the sun, and a mirror is as the fee at this occasion. At another occasion for the mirror is a ritual at the wedding when the bridegroom places a mirror in the bride's hand, with an appropriate *mantra*. The acts and objects are symbolic, and symbolism reveals itself when the acts are connected with other similar ones, and, in the present context, the mirror in the rite connected with the child is an indication. Apart from household rites, the mirror occurs in other contexts. At the festival known as the *Indramaha*, being in honour of Indra, the pole to be erected is said to be adorned with mirrors, among other things. The *Matsya Purāṇa* mentions that the main pillars of a palace should be decorated with mirrors. The *Skanda Purāṇa* lays down that the seat of the reciter of the Purāṇa texts should be elevated and studded with mirrors. In certain cases, the mirror figures in the bath of an idol where the idea of saving the idol may be clear in practices where the idol is made of clay. The idol of Viṣṇu of Jagannātha Purī, is given a bath in the month of *Pauṣa*. A sturdy mirror is placed in the midst of jars filled with butter and milk, at night, in the *sarvatobhadra* design. In it the reflection of Viṣṇu is fixed and bathed. The *Skanda Purāṇa* records a practice according to which the first sight of the bridegroom is to be had in a mirror. The seven sages are said to have seen the face of Śiva in the mirror at the time of his marriage, when he started for the bride's house.

In Japan, according to the Shinto practice, actual worship is rendered to the mirrors originally presented to the deities. These mirrors stand for the deities themselves. The *Kaṣitaki Upaniṣad* says, "The person that is in the mirror, on Him I meditate; I meditate on him as the likeness". The earliest indication of the belief regarding the reflection being mystical is to be had from the Man-in-the-eye.—D.D.K.

314. Das, Sukla :—*Flower Arrangement in Ancient India and its Impact on Ikebana.*

JH, II, 1981, pp. 71-78.

In ancient India, flower arrangement was striking at Bharut, Sanchi, Amaravati, Nagarjunikonda, Saranatha, Mathura and Ajanta. In Bharut and Sanchi, many illustrations speak about the popularity of this art. The author mentions about the different flower arrangements in containers to suit different occasions at different places. Lotus stands out as a symbol of life and creation in ancient Indian literature. Symbolism plays an important role in the Japanese-flower arrangements.

The present form of Ikebana is characterised by a kind of inwardness which is distinct from all other forms of flower arrangement. By comparison with the flower arrangements of several flowers at Bharut, Sanchi, Amaravati etc., in ancient India the art of decoration was an integral part of worship. He describes, briefly, the varieties of lotus used for different occasions in ancient India.

Ikebana is the name of an arrangement of living plant material which Japanese inherited with Buddhism. Apart from the representing examples of flower arrangements, the author thinks it a fortune and handsome symbol of beauty. He describes the importance of flower arrangement in the ancient Indian literature and classical literature. Vātsyāyana had illustrated floral art as one of the sixty-four arts, in which various flowers should be arranged artistically at different places in the house. Kālidāsa, Hiüen-tsang and Bāṇabhaṭṭa mentioned about the different types of flower arrangements on different occasions. In Japan, three types are adopted in flower arrangement symbolising different nomenclatures.—J.P.G.

315. Derrett, J.D.M. :—*Privileged Lies.*

Br. V, XLIV-XLV, 1980-81, pp. 286-292.

Is one always bound to tell truth? If so, why does Manu say: 'Never tell an unpleasant truth'. Manu further says 'There is no sin in telling lies or taking a false oath when one deals with a sweet-heart, in marriage, in what cows have eaten, about fuel and in defence of a Brahmin (in a legal proceeding)'.

The solution is that *vyavahāra*, a litigation may be primarily, or also may not be based on *dharma* (truth telling) of a witness. *Dharma* alone, and not the court, decides whether supernatural penalties attach to lies

told on oath. Circumstances may take a turn when a higher duty may impose such obligations on witness as are more or equally binding on him. In other words, his conscience cannot allow him to participate in sending a fellowbeing to gallows in depriving someone of all his assets or causing a Brahmin to lose any property. So, *Dharmaśāstra*, wisely, provides an escape if a person wants it. — A.C.D.

316. Dhal, U.N. :—*Tulasi Legend*.

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 227-241.

See. Under Sec. III.

317. Dube, Shatrughan :—*Śrīkṛṣṇa—the Director of Many a Revolution, Indian Literature, Dharma, Philosophy and Culture also Super Leader and Historical Personality*.

JJU, II, 1982, pp. 19-22.

See Under Sec. III.

318. Gangadharan, N. :—*The Practice of Oil Massage through the Ages as Described in Sanskrit Literature*.

AORM, XXX, Pt. 2, 1981, pp. 5-10.

The practice of oil massage through the ages has been dealt here. The study is based on Ayurvedic, Classical and other Indian Literature. Treatises on *Āyurveda* like the *Carakasamhitā*, *Suśrutasaṃhitā* and *Aṣṭāṅgahṛdaya*, speak about the practice of *abhyāñjana*. It prescribed for perfect health in the *Suśrutasaṃhitā*. According to *Aṣṭāṅgahṛdaya* one should avoid *abhyāñjana* if the phlegm is deranged and digestion is weak. Besides the benefit of *abhyāñjana*, *Carakasamhitā* explains *karnātarpaṇa* and *tailagaṇḍūṣa-dhāraṇa*.

In the classical literature such as *Rāmāyaṇa*, *Vāsavadattā*, *Arthaśāstra*, *Amaruśataka* etc., we find references to the practice of applying oil or medicated oil to the head before bathing. Works on *dharma* speak only about the purifying quality of *abhyāñgasnāna*. *Gautamadharmasūtra*, *Āpastambadharmasūtra*, *Bodhāyanadharmasūtra* and *Manusmṛiti* prohibit the students from taking oil bath. According to *Dharmasindhu* of Kāśīnātha Bhaṭṭa ascetics, students, and widows should not use oil bath and betels. In the *Āpastambadharmasūtra* *abhyāñjana* was one of the items of hospitality. *Taittirīyasaṃhitā* prohibits women to use oil during their monthly period. All these references show that the practice of oil massage was widely prevalent and accepted as beneficial. — M.R.G.

319. Ghosal, S.N. :—*The Reconversion of Saddāla-Putta and the Retreat of Mañkhaliputta Gosāla.*

JOIB, XXXI. No. 1, 1981, pp 36-40.

The *Uvāsagadasāo*, the seventh *aṅga* of the Jainas, shows that Mahāvīra convinced the potter Saddālaputta of the supremacy of the doctrines of Nirgrantha-faith and makes him accept it leaving the Ājīvika doctrine, of which he was a follower and which was propagated by Mañkhaliputta Gosāla. The Ājīvika-leader Mañkhaliputta Gosāla tries to bring the potter again within his fold but cannot succeed. S.N. Ghosal pursues the story in details to see to what extent the above statement is correct. He finds it difficult to say whether the story is based upon any historical fact and whether there happened actually a conflict between Gosāla and Mahāvīra regarding the act of bringing a person within their own religious fold. But it seems that at one time there was rivalry amongst the religious preachers who in a bid to win a disciple denounced one another and proclaimed the glory of their own religious system. Further it seems that the humiliation of a religious teacher to defame his cult developed as a device in the country. There is no necessity of presuming an actual conflict between the two religious teachers at any point of time. It may be surmised that the Ājīvikas owing to their practice of some unsocial customs lost their popularity and became ultimately extinct in this country.—P.G.

320. Goudriaan, I. :—*Khadga-Rāvaṇa and his Worship in Balinese and Indian Tantric Sources.*

WZKS, XXI, 1977, pp. 143-170.

See Under Sec. XII B.

321. Gupta, Chitrarekha :—*Historical Development of Some Brahmanic Cognomens and their Social Implications.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 83-98.

See Under Sec. XIV.

322. Hejib, A. & Young, K.K. :—*Kliba on the Battlefield : Towards a Reinterpretation of Arjuna's Despondency.*

ABORI, LXI, Pts. 1-4, 1980, pp. 235-244.

By calling Arjuna a hermaphrodite (*Kliba*) Kṛṣṇa, here, is simply chiding Arjuna to overcome the incapacitating despondency that has

seized him at the outbreak of the Mahābhārta war? Or do Arjuna's biographical details provide any clue for the propriety of Kṛṣṇa's stinging taunt? This episode has been discussed in this paper with some historical background.

As a result of Yudhiṣṭhira's defeat in gambling at Duryodhana's court, the Pāṇḍavas were condemned to the punishment of twelve years banishment to the forest followed by one year of absentia in disguise. When the Pāṇḍavas were proposing their respective disguises for the thirteenth year, Arjuna volunteered to be an entertaining *klība* and thereby gain entry to the court of the king Virāṭa. Because Arjuna was well-versed in such feminine arts as dancing, singing and playing instruments, he wanted to make use of the accomplishments in a role that would be expressed with ease, confidence and success. In order to express his talents, he needed to assume a feminine role. His conspicuous male characteristics did not allow him to identify fully as a woman. Hence he decided upon the disguise of a hermaphrodite which was an ingenious choice. But when the Kauravas attacked the Virāṭa's kingdom Arjuna became charioteer of Uttara and won the battle. The description of this scene has been compared with the opening scene of the *Gītā* and divided into three categories of parallelism: 1. that of the scene 2. diction and 3. role. At the beginning of the *Gītā*, we find Arjuna once again acting unmanly like a *klība*. He is a totally confused person and most reluctant to fight the war, rather, he started philosophical discussions. At this moment Lord Kṛṣṇa uttered scurrilous words to dispel his *moha*, but his arguments remained ineffective until he grants Arjuna a vision of Himself as the Supreme God. Only this supreme shock of seeing directly, the omnipotence of Kṛṣṇa made Arjuna ready to listen to His words of wisdom based on omniscience. Then and only then does Arjuna's *Klaihya* disappears and with it all other confusions enabling him to say at the conclusion of the *Gītā* (XVIII. 73): *naṣṭo mohah smṛtirlabdha*.—D.D.K.

323. Jaina, Kailash Chandra & Jaina, Manishi :—*Jaina Darśana men Paranārigamana ke Doṣ n kā Samikṣātmaka Adhyayana (A Critical Study of Demerits of Sexual Involvement of a Man with Women other than his Own Wife)*. (Hindi).

JJVB, VII, 1981, pp. 13-19.

According to Jaina school of thought man is the architect of his own destiny through his deeds and actions. The present paper discusses the severe consequences of sexual involvement of man with women other than his own wife on the basis of action-theory of the Jainas. —A.D.W.

324. Kolhatkar, B.V. :—*Megha Dūta : A Study in Biology.*

JOIB, XXXI, No. 2, 1981, pp. 117-118.

See Under Sec. X.

325. Kuppuram, G. :—*Brahmin Through the Ages—With Special Reference to The Decline of Brahminism in Tamilnadu.*

QRHS, XX, No. 4, 1980-81, pp. 24-32.

Brahman means knowledge, a formula evolved in the ancient Indian society. The Brahmin was known for his truthfulness, intelligence, purity, sympathy, concentration of mind and faith in God. Apart from teaching the Vedas and officiating in the sacrifices for others he offered *tarpaṇa* for the manes and *homa* for pleasing gods, to feed the animals and to take care of the people in a large measure. The Brahmin was revered by the king because of his spiritualism and wisdom. The Brahmin was entrusted with the responsibility to educate people belonging to different sections of the society. Here, the position and status of Brahmin in Tamilnadu are discussed in detail. The evolution of caste system in ancient India hinged round the process of Brahminisation. The writer has also discussed about the expansion of Brahminism in South India.

The *Atharva Veda* comments "Brahmans used to receive not only food but gold, grains of the field, cows, horses, goats, sheep etc." The *Upaniṣads* were the product of the efforts of the Brahmins, also known as *Vedānta*. The fall of Aśoka was due to his Buddhist principles and so later on Buddhism became a formidable enemy of the Brahminical Hinduism. The influence of the Brahmins increased much during the British rule. Lastly the author has discussed the Brahminism in Tamilnadu and then origin of the Anti-Brahmin Movement.—J.P.G.

326. Mahdihassan, S. :—*Parisrut the Earliest Distilled Liquor of Vedic Times or of About 1500 B.C.*

IJHS, XVI, 1981, pp. 223-229.

The three earliest Vedic drinks are (i) *soma*—the juice of ephedra, (ii) *surā*—millet beer and (iii) *parisrut*—a distilled liquor. The etymology confirms their respective natures. Chinese ephedra was first called *huoma*. In Avesta it is *hao-ma* which was sanskritized *soma*. *Soma* became the name of a plant. Later Aryans took to agriculture and with millet grain prepared beer having learnt the technique from the

Chinese. In Chinese *su-la* meant sharp tasting fermented grain and thereby beer. *Su-la* mutated into *surā* so that *surā* was an alcoholic beverage. In India mahuwā flower is a forest product and the cheapest source of fermentable sugars. But it is toxic producing diarrhoea. Then the fermented mash had to produce a distilled liquor : *parisrut* is rendered as Ardent spirit but its root is *srut*, boiled. Thus etymology confirms that *soma* was a herbal juice, *surā*-beer and *parisrut* a distilled liquor. —A.D.W.

327. Maity, S.K. : *Religion, Art and Culture of India.*

JH, II, 1981, pp. 1-25.

Tradition of tolerance, sense of synthesis, universal outlook, respect for the individual, emphasis on the right conduct, literary heritage—*Mahābhārata*, *Rāmāyaṇa*, artistic heritage, social structure and the aims of life, attitude towards the womanhood, *dama*, *dāna* and *dayā* (DA, DA, DA), harmony with nature, protest movements—Buddhism, Jainism, and Bhakti movements are the outstanding essentials of Indian culture.

Indian art is of great antiquity and one can not but marvel at the height reached by Indian artists during the classical age. Racially, India is the most mixed country in the world and all shades of skin from pure white to jet black, are to be found among her five to six hundred million inhabitants. Varied physiography is found here. Religious revolution was brought about by the preachings of the Buddha and Mahāvira. In the last, the author describes about traditionalism in art, religion and modern India. As an expression of this will the Indian people undertook pilgrimages to sacred places and celebrate a large number of festivals throughout the year. Holi, Diwali and Dussehra are moments of national joy. Thus, Indian religion is inter-laced with philosophical speculation and is an essential part of the social life of the country. This social life has as its twin pillars—the caste system and the function of *dharma*.—J.P.G.

328. Mather, Richard B. :—*The Bonze's Begging Bowl : Eating Practices in Buddhist Monasteries of Medieval India and China.*

JAOS, CI, No. 4, 1981, pp. 417-424.

A few mundane observations about eating practices, as they were carried on in the early Buddhist monasteries of India and later in China have been discussed in this paper. These are based on essays by the poet Shen Yüeh (441-513). The first topic is the single premeridia

meal, the second is begging for food and the third is vegetarianism. All three essays are protests against abuses in the *Saṅgha* of Shen Yüeh's valuable social documents for the Southern Dynasties of China in the late fifth century. Shen explained the reason why people do not attain enlightenment. The greatest disturbing factors are ambition, sex and food. These three, according to Shen, are the root out of which all other evils grow like branches and leaves. The Buddha understood that if these three are not eradicated, there is no point from which one may begin to seek enlightenment. Buddha thought it practically impossible to enforce the prohibition of these obstacles. He thought that light food may be suggested to the followers, and for this reason he moved up the evening meal to before mid day. Thus after mid day the monks can be pure and free from distractions. Because of this freedom their thoughts become simpler. The *bhikṣu* begged for his food only between dawn and mid-day. He owned nothing—neither money nor property. He had only temporary lodging during three months of the summer monsoon. They had to stick to five permissible foods: cooked rice, food made of flour, barley meal, meat and fish. In the Chinese versions of Vinaya the list is slightly altered to fit the Chinese diet which had fourteen types of food including meat. But Buddha had himself prohibited meat for his disciples.—D D. K.

329. Matilal, B.K. :—*Rāma's Moral Decisions*.

Br. V, XLIV-XLV, 1980-81, pp. 344-351.

The story of *Rāmāyaṇa* extols certain ethical virtues which are nothing if not formalistic in character. In fact, some of them were so formalistic and so much lacking in human material that they have been controversial over the ages.

Rāma had to go to the forest abandoning his rightful claim to the throne in order simply to fulfil his formal duty as a son. He had to abandon his beloved wife, even after being well aware of her innocence in order to fulfil his formal duty as a ruler. The climax of this formalism appears at the end of the story when Rāma had to banish his totally innocent brother, Lakṣmaṇa, because of the fulfilment of a formal promise he made.

Likewise, the killing of Vālin was regarded as almost unpardonable act even by the Orthodox tradition. Actually, it was also a formal duty. By doing this, Rāma protected a friend, kept a formal promise and thereby upheld *dharma* which he loved so much. Rāma, by his own admission, feared nobody but *adharma* which amounted to violation of some formalistic ethical principle devoid of human interest.—A.C.D.

330. Mehta, M. :—*Contribution of Rṣabha to Society.*

CASS, VI, No. 8, 1982, pp. 43-51.

According to the Jaina sources *Rṣabha* taught the businesses like grass-gathering, wood-carrying, ploughing, and trade to the people for the sake of their livelihood. He was also the founder of judicial system. He is also said to have established three castes (*varṇas*) viz. *Kṣatriya*, *Vaiśya* and *Śūdra*. He was the founder of the age of action (*karmayuga*).—G.U.T.

331. Ouscrampil, J. :—*Femininity in God, Grammarians' View.*

CASS, VI, No. 8, 1982, pp. 57-64.

Biological and anatomical sex is not attributed to god. The grammatical gender also does not always depend upon the sex. But many times the gender depends upon psychological rather than physiological factors. We attribute to god the qualities of mother on account of love and affection we expect from god. On account of this sometimes femininity is ascribed to god. Thus the intimate experience of motherhood in god is the primary cause of attributing femininity to god.—G.U.T.

332. Panda, S.K. :—*Trade and Commerce of Medieval Orissa (Cir. 1000 A.D.-1500 A.D.).*

JIH, LVIII, Pts. 1-3, 1980, pp. 21-28.

It deals with the trade and commerce in Orissa during the period between 11th to 16th centuries A.D. It shows the flourishing internal and overseas trade in the region during the Imperial Ganga and Gajapati rule. The author discusses all aspects of the trade including rural trade, merchandise, intra-state, inter-state and overseas trade in Orissa. He is of the opinion that the trade and commerce must have filled the treasury of the Ganga and Gajapati rulers. The material prosperity of the period as revealed in the temple architecture of the period in Puri, Bhubaneswar and Konark, might be due to its flourishing trade and commerce. The general economic condition of Orissa as revealed by the Muslim chroniclers was not prevalent in other parts of Northern India. We find a growing picture of the country of Jajnagar (Orissa) before it was invaded by Firūz Shāh in 1360 A.D. Similarly a Chinese writer of 14th century states that because of the cheapness of the living condition in Orissa, nine out of ten persons going there for trade did not like to return home. This shows the flourishing trade of medieval Orissa where the merchants were getting ample scope of enterprise.—B.K.

333. Rau, Wilhelm :—*A Note on the Donkey and the Mule in Early Vedic Literature.*

Br. V, XLIV-XLV, 1980-81, pp. 179-189.

The various names of donkey such as *rāsabha* (an archaic term), *gardabha* and *khara* (a recently used word) are found in the Vedas. The first reference to donkey occurs in the *Rgveda*. The reference to *āsvatara* (mule) the offspring of a donkey and a mare, is found in the *Atharvaveda* and in the Black *Yajurveda*.

It appears that from the very beginning both these animals, donkey and mule, constituted a part of live-stock of the Vedic people. The regard for these two genera of animals was high during the early period of the Vedic age and for the reasons not known, gradually declined. At first these animals were considered as the vehicles of great gods like Indra, Aśvins and Agni, but at the end they were transformed into symbols of barrenness (the mule) or lewdness (the donkey) and the latter specially associated with *nirṛti*, *rākṣasa* and *śūdra varṇa*. The cause of the development may be the fact that both these animals are less useful in the plains than the hills in comparison with horse.—A.C.D.

334. Sharma, A. :—*A Note on Franklin Edgerton's Interpretation of Āhāra in Bhagavadgītā 2.59.*

Br. V, XLIV-XLV, 1980-81, pp. 446-450.

It is clear that Franklin Edgerton has a strong case for taking the term *āhāra* in the sense of food and not sense objects. Even then, it is important to realise that the pictures of *Sthitaprajña* and *Yogin* are similar not contradictory. It is true that in the description that follows in the *Gītā* the word *Yoga* it does not occur there but if the description of *sthitaprajña* is compared with that of *yogin*, the parallels are obvious. With this fact in the background, it is clear that if some ideals are described in terms of *nirāhāra* and in terms of *Yuktāhāra* a contradiction is involved unless the words are understood in different senses in the two contexts. And, this seems to be the case here.—A.C.D.

335. Singh, A.N. :—*Historical Antecedents of Economic Plants as Visualised in Indian Numismatic Evidence.*

JNSI, XLII, Pts. 1-2, 1980, pp. 98-100.

The pictographs of trees in frescoes, seals, sealings and amulets as well as in coinage are interesting and helpful not only in the ancient socio-economic and cultural studies, but have an equally significant bearing on

the botanical studies of the plants in the knowledge of their antecedental ethnic relations, habitat, subsequent migrational introduction, distribution and naturalisation to other lands, values etc. An attempt has been made by the author to expose and expound such elements and he has quoted some instances to illustrate his approach.

In the archaeological excavations in Crete the Saffron picker and the flowers which served the raw material for the dyeing industry have been found represented as a fresco on a series of tablets. Similarly the *nīma* tree and another which resembles acacia and which has been identified by R.S. Singh with the Sponge tree : *Prosopis Spicigera* L. (Family : Leguminosae, the famous *Samī* tree of the Vedic literature and tradition) have been discovered on various amulets in the archaeological excavations carried out at Mohenjodaro and other ancient centres of Indus Valley Civilization. Similar impression emerges from the plant pictograph of Indian fig tree on the tribal coinage of the Audumbaras located in the territory lying between the upper Sutlej and the Ravi, probably in the period from the 2nd century B.C. to the 1st century A.D.—P.G.

336. Rajan, K.V. Soundara :—*A Note on Sudarśana-Cakra*.

JORM, XLII-XLVI, 1972-1977, pp. 140-144.

Some disconnected and fragmentary data about the origin, development and symbolism of *Sudarśana-Cakra* is available in scriptures. The *Ahīrbudhnya-Saṁhitā* of the *Pāñcarātra* school specialised in the cult and symbolism of the *Cakra*-*Sudarśana* weapon of Viṣṇu. *Ahīrbudhnya Śiva* expounds the invincibility of *Sudarśana* which appeared in the hand of Viṣṇu by *saṅkalpa* when he had to kill *Kālanemi*, the terrible demon, and *Kālanemi* became the *Pūrṇāhuti* in the great fire of *Sudarśana*. The development of *Sudarśana* image should thus be considered as having some antiquity. The *Śaivāgamas* like *Aṁśumaabheda* reveal that this *Cakra* is said to be the gift of *Śiva* to Viṣṇu after the latter had worshipped him with a thousand lotus flowers. *Ahīrbudhnya-Saṁhitā*, however, expounds the *Sudarśana-tattva* not as a mere Viṣṇu-based concept, but as an almost compressed ideology of the entire gamut of Mitra-Agni Symbiosis, and which revolves around, the *Vāsudeva* core and describing the expounder of the cult, namely *Ahīrbudhnya-Śiva* as seated in *Kailāśa* surrounded by *Rudras*, *Ādityas*, *Siddhas*, *Sādhyas*, *Maruts*, *Rṣis*, *Yogis* etc. and with its *Aṣṭamūrti* diffusion enveloping the world.

Different types of *Cakras* with varying number of spokes have been discussed. The views of the *Tāntrikas* and *Buddhists* also on this *Cakra* have been discussed.—D.D.K.

337. Wakankar, S.Y. :—*Sanskrit Works on the Game of Gañjiphā*.

JASB, LIV-LV, 1979-80, pp. 203-216.

An attempt has been made by the author to acquaint the readers with the Sanskrit material that has come to his notice, on the game of playing cards, popularly known as Gañjiphā.

Gañjiphā is a Persian word for the playing cards. It can be said that this word is derived from the Sanskrit verb gañj (to make loud sound, noise, etc.) because during the course of the game the winner always shouts due to elation at his victory over the other players. The game of card is current in India for centuries and is referred to in many Sanskrit works. The author has given a bibliographical account of the known Sanskrit works on this game as under :

1. *Gañjiphākhelana-kramah* : A MSS at the Anup Sanskrit Library, Bikaner. Maharaja Anup Singh (1638-98 A.D.) brought it from Maharashtra. It was written by Vireśvara, a physician of Junnar in Ahmednagar (Mahārāṣṭra). It has nine verses describing the names of the cards and the manner the game is played. There are plenty of Persian words in the text.
2. *Gañjiphākhelanam* of Giridhara, son of Śaṅkara and grandson of Śiva. It has 31 verses. Total number of cards is 96. Full procedure of game has been elucidated.
3. *Śrītattvanidhi* by Krishnaraja Wodeyar III, the king of Mysore (1794-1868 A.D.). This work has 9 chapters, known as *Nidhis*. It describes 13 varieties of cards giving a detail of each game. In the Sanskrit text and Kannada commentary, the author describes different colours of the suits.
4. *Kṛīḍākauśalyam*, twentieth chapter of the *Miśraskandha* of *Bṛhajjyotiṣārṇava*, composed in the Śaka year 1793 by Harikrishna, an Audicya Brāhmin of Aurangabad in Maharashtra. It gives three varieties of this game.
5. *Kṛīḍānidhi* by Raghunātha is another work on playing cards.
6. *Gañjiphākhelanaprakāraḥ* is lying in Sarasvati Bhavan Library, Varanasi.

The author has appended two more texts on cards and some other related material on this subject.—D.D.K.

XII A—PHILOSOPHY AND RELIGION (BUDDHIST)

338. Bakshi, Wijendra Nath :—*Sarasvatī and Lakṣmī in Japanese Buddhist Pantheon.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 163-168.

See Under Sec. VII.

339. Banerji, Dilip Kumar :—*Influence of Buddhism on Indian and Indo-Asian Art.*

PBP, I, Pts. 1-3, 1981, pp. 252-274.

See Under Sec. II.

340. Kawakatu, Yoshio :—*A Propos De La Pensée De Huisi (About Huisi's Thoughts).* (French).

BEFEO, LXIX, 1981, pp. 97-105.

Publication of "La Vie et l'œuvre de Huisi (515-577)" by Paul Magnin from Paris in 1979 has helped us in understanding the thought of this great master of *dhyāna*. He preached sudden enlightenment and perfect wisdom. But he was vehemently objected by Huīke, who gathered a thousand disciples for torturing him. But Huisi kept unshakable confidence in Bodhisattava's teaching. Do not respond to attacks, injuries received, only maintain the dignity of patience.

Students of Chinese Buddhism will benefit from this article.—N.D.G.

341. Kawamura, Leslie S. :—*An Outline of Yāna-Kauśalya in Mi-pham's Mkhaś—Jug.*

JIBS, XXIX, No. 2, 1981, pp. 961-964.

This paper presents a study of the Mkhaś-jug by Mi-pham (1846-1912) which according to the author of this paper, can serve as an outline for a systematic study of the systems of Abhidharma, Yogācāra and Mādhyamika concepts of Indian Buddhism. It reproduces the texts where Mi-pham while explaining the term *yāna* (path) discusses the distinctive features of the three vehicles.—A.C.D.

342. Lamotte, Etienne :—*Lotus et Buddha Supramondain* (*Lotus and Supramundane Buddha*). (French).

BEFEO, LXIX, 1981, pp. 31-44.

In Indian literature, lotus stands for a symbol of transcendences and purity. It is born in mud, grows in water and finally blossoms in air. The present article discusses an old question "La corps de Parhat est-il pur" (The body of *Arhat* is it pure ?) translated by Valléepoussin in 1931 into french from Mahāvibhāṣā.

Just like lotus, Buddha also was born in the world, grew up in the world, ruled over the world and lived uncorrupt by the world. So this comparison of Buddha with lotus, the symbol of purity leads to claim that Śākyamuni was impure and mundane before enlightenment but remained pure and supramundane after enlightenment.

Still there are sects (rationalists) who do not admit that purity. Mostly Hīnayānists argue that the body of birth of Śākyamuni is impure, not only because it was born from Anāsrava, but because again he gave birth to *Āsravas* in other beings *rāga* in Anupamā *dyeṣa* in Aṅgulimāla, *māna* in Garvitā, *moha* in Uruvilvā Kāśyapa. In the last existence of Buddha, he was familiar with sorrow and all human destiny subject to gain, loss, glory, discredit, blame, eulogy, pleasure and pain.—N.D.G.

343. Lokesh Chandra :—*Nilakanṭha Lokeśvara as the Buddhist Apotheosis of Hari-Hara*.

Br. V, XLIV-XLV, 1980-81, pp. 506-527.

After discussing various points the author of this article arrived at the following conclusions that :

1. Nilakanṭha Lokeśvara and Potalaka Avalokiteśvara are probably identical with Hari-hara.
2. The epithet *ālokātīkrānta* supports the hypothesis that Nilakanṭha is Lokeśvara of Potalaka which is rendered into Chinese by Buddhābhadrā as *āloka*.
3. This god holds four Vaiṣṇava symbols (*śaṅkha*, *cakra*, *gadā* and *padma*) in his four hands. This reminds the Hari-hara images.
4. Dalai Lamas are re-incarnation of Avalokiteśvara of Potalaka. This Sovereignty of Avalokiteśvara stems from Viṣṇu. A king on earth is an incarnation of Viṣṇu.

5. The image of Potalaka symbolized syncretism of Śiva and Viṣṇu and later under dominance of Buddhism it became Avalokiteśvara. It is a result of convergence of Śaivism, Vaiṣṇavism and Buddhism.

6. A detailed study of all the Chinese translation of dhāraṇī is essential to trace the impregnation of Buddhism by other cults and emergence of syncretic trends in the Tantras.

7. Nilakandi in Amoghavajra's version is an Uigur form, which he must have employed by force of habit. This tiny but subtle and crucial nuance is decisive in confirming the view that he hailed from Samarkand.—A.C.D.

344. Mather, Richard B. :—*The Bonze's Begging Bowl : Eating Practices in Buddhist Monasteries of Medieval India and China.*

JASB, CI, No. 4, 1981, pp. 417-424.

See Under Sec. XI.

345. Misra, G.S.P. :—*A Study of Philanthropy in Early Buddhist Ethics.*

Ind., XVIII, No. 2, 1981, pp. 73-81.

Philanthropy stands for an attitude of mind which makes a man feel one with others of his own kind and love them and act for general welfare.

Vedic society was tribal and the people generally were worldly and optimistic in their outlook. In the Vedas there are two directions of moral ideas (i) ritualism (*karma*) and (ii) intellectualism (*jñāna*). Here the morality of heart was missing. Valour, chivalry and honesty were prized rather than pity, compassion or charity. There was no room in individualism and hence moral law was identified with natural or cosmic law without outlining the features of the moral individual or ideal person. But by the time of advent of Buddhism various social, economic and political changes made the concept of individualism real, and idea of moral individual prevailed over that of moral law. Philosophically, *duḥkha* (suffering) forms the starting point in Buddhism which introduced a sort of subjectivism in morality. In contrast to *pravṛtti* morality of Vedas the Buddhist was follower of *nivṛtti* morality.

The Buddhist doctrine of *anatta* does not hinder in the way of this idea. In a negative manner it rather strengthens it while *ahiṃsā*

stands for cessation of all ill will towards others, *metta*, *karuṇā* and *dāna* are positive virtue to help in the realization of philanthropic attitude. Buddhism is at the same time individualistic and universalistic. There is no conflict between the two. Stress on the cultivation of these virtues gives Buddhism a universalistic character suitable for all places and all times.—A D.W.

346. Shukla, K. : *Beginnings of Buddhist Logic in Asaṅga*.

JORM, XLII-XLVI, 1972-77, pp. 133-139.

Asaṅga was the first Buddhist teacher to enumerate the *hetuvidyā* as essential to be mastered by a Śrāvaka and a Bodhisattva. He enumerates utterance (*vāda*), place of debate (*vādādhikaraṇa*), foundations of debate (*vādādhiṣṭhāna*), *vādālmkāra*, *vādanigraha*, *vādanīṣaraṇa* and *vāde bahukarā dharmāḥ* etc. He defines, illustrates each of them and cites their classification in details where necessary. He further deals with various kinds of *vāda*. The author tries to formulate the various relevant aspects of logical tendencies which were later on detailed by Vasubandhu, Diñnāga, Dharmakīrti, Ratnakīrti and others. He defines *pratyakṣa* as the kind of knowledge that is neither invisible, unconceived, unconceivable nor mistaken and illusioned. All the components of the definition have been analytically discussed and illustrated. Asaṅga had dealt with logical terms in a simple and general way and presented them in a rudimentary form which became the basis and background for the logical theories which were detailed later on in the works of Vasubandhu, Kumāranātha, Diñnāga, Dharmakīrti, Iśvarasena, Ratnakīrti and others.

Asaṅga is regarded as one of the greatest teachers of Buddhist logic — D.D.K.

347. Takasaki, Jikido : — *The Concept of Manas in the Laṅkāvatāra*.

JIBS, XXIX. No. 2, 1981, pp. 977-970.

This paper gives a study on the character of *manas* as mentioned in the *Laṅkāvatāra-sūtra* a Buddhist work, well-known for its eight-fold *Vijñānavāda*. It makes a list of all occurrences of the term *manas* in this text in order to have a thorough discussion for ascertaining its character, especially of the peculiar mental stage known as *kṣiptamanas* which is generally regarded as to be the fundamental character of *manas*.

The list of occurrences of the term *manas* is categorically edited and the passages containing this term are placed in accordance to its different connotations and as such this matter is further sub divided semantically in several categories.

Lastly, after a long discussion, this paper makes remarks on some notable points regarding the character of the term *manas* as is observed from this list.—A.C.D.

348. Tiwary, B.K. :—*Theories Regarding the Date of Mahāvīra's Nirvāṇa*.

JAnt./JSB, XXXIV, No. 2, 1981, pp. 39-47.

See Under Sec. XII B.

349. Tokiwa, Gishin :—*On the Tathāgata-Garbha-Dharma-Paryāya*.

JBS, XXVIII, No. 1, 1979, pp. 488-492.

In the *Mahāparinirvāṇa mahāyāna sūtra* (PNS) a monk interprets the *Tathāgatagarbha sūtra* as under: "In all sentient beings (i.e., those having the power of perception by the senses) the Awakened nature exists accomplished (i.e., *paripūrṇaḥ*) in each of them. Except for beings of worldly desire sentient beings will be awakened to this after breaking forms of their disastrous contamination (i.e., pollution)." To another question he says "Who knows whether I will become Awakened or not? But the Awakened nature does exist (in me)." He further adds that *dāna*, *śīla jñāna* and other dharmas lead to Awakening. *Lalitavistara* and other texts also explain how the Bodhisattva entered Lady Māya's womb and abiding there in *samādhi* emitted light from himself. He is named *Anantaśmī* (Limitless Light).

The *Lalitavistara* uses the term *tathāgatagarbha* synonymous with the abode of Awakening where the Bodhisattva had attained Awakening and he kept sitting for the first seven days after the attainment. The *Śrīmālādevī-siṃhanāda Sūtra* identifies it as *duḥkha-nirodha* and *dharmakāya*. PNS means that *tathāgata* means eternal, joyous, immovable and free from abidance. It also says that "the very emancipation, is *tathāgata*", "That which is originally calm is *tathāgata*" and "the one that causes joy among all sentient beings is *tathāgata*". It may safely be concluded that the *tathāgatagarbha-dharma-paryāya* signifies what the *Śrīmālādevī-siṃhanāda Sūtra* means by *śūramgama-samādhi* and what the PNS means by great *parinirvāṇa* (eternal emancipation).—D.D.K.

350. Woodward, Jr. Hiran W. :—*Tantric Buddhism at Angkor Thom*.

AOM, XII, 1981, pp. 57-68.

See Under Sec. II.

XII B—PHILOSOPHY AND RELIGION (NON-BUDDHIST)

351. Arunachalam, M. :— *A Chronology of the Ālvār.*

VUOJ, XXIII, Pts. 1-2, 1980, pp. 23-49.

The term *Ālvār* refers to the early canonized saints of *Vaiṣṇavism* whose songs constitute the *Nālāyira Divya Prabandham*. The collective name *Ālvār* means those that are immersed in many great and blissful qualities of God. In *Vaiṣṇava* tradition and in Buddhism the term was used for celebrated persons. It had also meant Śiva.

Though we have the songs of *Ālvārs* collected together as the *Nālāyiram* by Nāthamunigal, we do not know, when the term had first been used to denote these great saints. Probably from the days of *Nammālvār* the saints had come to be called *Ālvār* by the followers and the term had become familiar from the date of *Rāmānuja*. His disciple from *Kūram* is called *Kūrattālvār*. Since then the title *Ālvār* had come to be used as common name for all these twelve *Vaiṣṇava* saints.

In scientific study we cannot take all legends to be historical facts, nor can we afford to ignore legends altogether. We test all conventional material with all evidences. The chronology of *Mudalālvār*, *Tiruppāṇ-ālvār*, *Tirumalaśai Ālvār*, *Toṇḍaradippoḍi Ālvār*, *Kulaśekhar Ālvār* etc. worked on the basis of such evidences has also been discussed in the article.—A.D.W.

352. Bapat, S. :—*Tādātmya-relation in Nyāya System.*

CASS, VI, No. 8, pp. 123-128.

In *Nyāya*-system *Tādātmya* relation is justified in the following way—*Tādātmya* is secondary type of relation. It is classified as *Vṛtti-anīyāmaka*. The relata of *Tādātmya*-relation are such terms which refer to one referendum alone. *Tādātmya* is a distinct relation from other relations (*Saṁyoga*, *Samavāya* etc.). The relata of *Saṁyoga* are separable while the relata of *Samavāya* are non-separable but distinct from each other. The relata of the *Tādātmya*, however, is classified under *Vṛtti-anīyāmaka* while *Svarūpa* is recognised as *Vṛtti-nīyāmaka* relation. The notion of *Tādātmya* is different from synonymy, equivalence and resemblance. G.U.T.

353. Beane, W.C. :—*Cosmic Combat in Enuma Elish and the Devī-Māhātmya : A Cross Cultural Religious Comparison.*

JORM, XLII-XLVI, 1972-77, pp. 89-110.

Enuma Elish, the Babylonian Creation epic is the story of 'Sweet Waters' personified as Apsu, the primeval male, mingled with the salt-water Ocean, Tiamat, his female consort. Their son Mummū represents the mist and clouds arising from the watery chaos. Marduk, the God of Babylon defeated Tiamat, the rebel dragon, acquired sovereignty over the gods, was installed in a newly built place (Esagila) in Babylon who created mankind and determined fates and destinies.

Devī-Māhātmya is the story of Mahiṣa's victory over Indra and the gods who were driven from heaven by the buffalo-demon Mahiṣa. Goddess Caṇḍī killed the demon and cut off his head. Thus there are structural symbolic correspondences and divergencies between the Babylonian and the Indian epics. In the *Devī-Māhātmya*—a distinction between devas and asuras is presupposed: it is not in every case clear in *Enuma Elish* though there is an implicit distinction. Gifts for the battle are rendered to both Marduk and Caṇḍikā—practical donations calculated to spur the victory for their possessors. In both the epics the demonic enemies are vanquished at the bidding of gods. Both the divinities (Marduk and Caṇḍikā) have possession of a plant/beverage in connection with their battle powers, i.e., valour. Both the epics suggest more or less directly a myth and ritual context for the perpetuity of conflict-resolution.

As regards divergences we see that in terms of a mythic-structural analysis, the problem of overlapping cosmogonic and soteriological elements in the *Enuma Elish*, as well as in the *Devī-māhātmya*, takes on a special character when one considers more closely the phenomenon of symbolic valency. The final aspect of the structural comparison of both the epics in the victory of goddesses Tiamat and Caṇḍikā.

The paper concludes with clear indications that the Mesopotamian and Indian 'epic' intercommunication is not new and there are grounds for a Mediterranean-Mesopotamian-Mohenjodarian (i.e., Vedic-Indian) continuum of religious ideas and particularly a complex mythic motif of "Cosmic Combat." Names of prominent gods are available in both the epics.—D.D.K.

354. Bhardwaj, V.K. :—*The Concept of Patañjali's Aṣṭāṅga Yoga.*

IPQP, VIII, No. 3, 1981, pp. 351-356.

In this paper it has been shown that the concept of yoga admits of several different analysis and that the *Aṣṭāṅga Yoga* is radically different

from the other conceptions of Yoga like the *Jñāna*, the *Bhakti* and *Karma yoga*. Yoga is neither a religion nor a philosophy but it is a technology which is value neutral such that it can be adopted a necessary part of the conceptual scheme or training programme of any religion or philosophy.—A.D W.

355. Bhatt, Bansidhar :—*Rudimentary Stages of the Jñāna-Pentad in Jainism.*

JJVB, VI, No. 12, 1981, pp. 54-60.

The five kinds of *Jñāna* in the Jaina epistemology do not belong to the early Jainism, and are not a new invention of the Jainas. They are developed from the early triad of *cakkhu-damśana*, *ohi-d°*, *kevala-d°* (cf. *Prajñāpanā* Ch. 30 : Pāṣaṇayā). Pāṣaṇayā is young in character, but reflects an early triad. *Prajñāpanā* Ch. 29 has adopted Ch. 30 for a new cliché : *jāṇai-na pāsai* ! The term : *vibhaṅga* was also in use with the early pair of *ohi-kevala*, and *vibhaṅga* designated an initial stage in the process of achieving the final *kevala*, the *ohi* being a middle stage.

The treatment of *darśana/dṛṣṭi*, *jñāna*, *cakkhu-d°*, and the later *jñānas* : viz. *ābhinibodhika*, *śruta*, *manañ paryāya* together with their derivation/addition, *vibhaṅga* as an early *jñāna*, etc. are also discussed in details. — Author.

356. Bhatt, Bansidhar : — *A Composite Nikṣepa in the Ācāra Nirvyūkti.*

SJB, 1981, pp. 1-9.

This article deals with various aspects of the early exegetical literature of the Jainas. The *Ācāra Nirvyūkti* vss. 173-77, *Āvaśyaka Nirvyūkti* and the *Mūlācāra* (Chapter 7) and their mutual relationship have been discussed. It has been traced at least two layers from the *Ācāra Cūrṇi*—a piece of text relevant to the *Ācāra Nirvyūkti* vss. 173-177, designated as *Cūrṇi A* and *Cūrṇi B*. This fact was much transparent in examining the relevant portion from Śīlāṅka's *Ṭīkā* on the *Ācāra Nirvyūkti*. This, on the other hand, facilitated in tracing stratifications also in the *Nirvyūkti* vss. 173-77, and an appropriate readings (v.l.) for some terms in the *Ācārāṅga* text.—Author.

357. Bhattacharya, J. :—*Śāṇḍilī : One of the Yoginīs in Ancient India.*

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 199-204.

See Under Sec. XI.

358. Chapekar, Nalinec :—*Ānandabodhācārya—Life, Date and Works.*

JASB, LIV-LV, 1979-80, pp. 9-18.

Ānandabodhācārya, a writer on the Advaita Vedānta belonged to the post-Śaṅkara period. In the post-Śaṅkara Advaita Vedānta there were two schools—the Bhāmatī school and the Vivarṇa school, based on the two commentaries on the Brahmasūtra-Śaṅkarabhāṣya by Vācaspati-miśra and Prakāśātman respectively. Ānandabodha belonged to the Vivarṇa school, though he profusely quotes from the works of Vācaspati-miśra. The Vedānta philosophy was on its decay after Vācaspati-miśra and Prakāśātman and the Sāṃkhyas, the Mīmāṃsakas, the Bauddhas—and the like were the opponents of the Advaita Vedānta. Ānandabodha refuted the views of Śālikanātha and Bhavanātha of the Prabhākara Mīmāṃsā and re-established the views of Maṇḍanamīśra and Vācaspati-miśra in the field of Advaita Vedānta. He also has his original contribution to the Vedānta thought.

About the life of Ānandabodha, almost nothing is known, as he has not given any personal account of himself in any of his works. No stories about Ānandabodha are known to us by tradition. The problem becomes all the more difficult since there are at least three Ānandabodhācāryas. Ānandabodha with whom we are concerned here, is known as Ānandabodha Yati and Bhaṭṭārka. These *birudas* only reveal that Ānandabodha was a man of means in the beginning, a Bhaṭṭārka, a title indicating affluence and authority and then embraced the ascetic life of the yati order. His guru was Ātmavāsa, whom he salutes in the concluding verse of his famous work *Nyāyadīpikā*. The problem of the date of Ānandabodha cannot be settled for want of conclusive evidence. Gopinatha Kaviraja and Gode are of the opinion that Ānandabodha may have flourished between A.D. 1050 and 1100. He has four books to his credit and author of this monograph has given their names in a chronological orders.—D.D.K.

359. Choradia, Srichand :—*Jaina Āgamon men Mohanīya Karma kā Svarūpa (Nature of Mohanīya Action in Jaina Scriptures).* (Hindi).

JJVB, VI, Pt. 12, 1981, pp. 18-35.

The paper throws light on the nature of action in general and on peculiar type of action called *mohanīya* in particular as described in the Jaina philosophy. The author of this article has made an attempt to present a detailed study on action from various angles in accordance with the ancient Jaina scriptures. He has endeavoured to discuss every aspect of this element alongwith its types, sub-types and their particular effects on human being, their sequence, diffence and so on.—A.C.D.

360. Dange, S.A. :—*Features of Tāntrism and the Veda.*

JORM, XLII-XLVI, 1972-77, pp. 78-88.

Etymologically 'Tantra' means 'a text'. However it has come to mean technically a particular text expositive of certain esoteric practices. Like most of the later Hindu sciences and religious sects, especially the Śaiva Tāntrism, is seen to express its relationship with the Veda, but no final opinion has yet been set to connect it with the Veda. *Kulārnavatantra* states that there is no lore beyond the Veda and that the *Kaulaśāstra* is *Vedātmaka*. John Woodroffe is of the opinion that the Tāntric concepts and rituals are the counterparts of the Veda. He says that the offering of flesh and the use of wine and *soma* in rituals are the sources of Tāntric practices indicating the seed of the Tāntric *ma-kāras*, *māṁsa*, *madya* etc. also the *puroḍāśa* and the *mudrā*. Kane has dwelt elaborately on this subject in his *History of Dharmaśāstra*, traces the antiquity of Tāntric practices, *mahāmudrā* and *maithuna*. This monograph concludes with the remarks that Tāntrism is an ancient Indian creed in essence. It is not improbable that in the hey-day of Vedic practices and sacrifices, with a predominant sexual note, a mixed cult got created and fostered, wherein Mahānagnī changed into Śakti and the Mahānagna turned into Śiva with new dimensions, adding the fish to the already existing *ma-kāras* (*māṁsa*, *madya* (*surā*), *mudrā* and *maithuna*). And, as this mode of worship got believed to solve all worldly and heavenly problems, it came to be called Tantra.—D.D.K.

361. Dhal, U.N. :—The Concept of Trinity in Kālidāsa.

BV, XLI, Nos. 3-4, 1981, pp. 73-77.

See Under Sec. X.

362. Filliozat, Jean :—*Āgamas in South-East Asia*

JORM, XLII-XLVI, 1972-77, pp. 145-153.

See Under Sec. VII.

363. Fort, A.O. :—*The Concept of Suṣupta in Advaita Vedānta.*

ABORI, LXI, Pts 1-4, 1980, pp. 221-228.

The concept of deep, dreamless sleep has figured prominently in the thought of Advaita Vedānta. Deep sleep, many Advaitins hold, is not mere passive resting; it actually illuminates an aspect of the fundamental reality not apparent in waking or dream. The discussion of

deep sleep in the Vedānta is, as Sengupta writes, "not only a psychological analysis of mind, but rather a cornerstone of Advaita metaphysics". This paper will trace two differing viewpoints on the nature of deep sleep in Vedānta. The first claims that in *suṣupta* one knows nothing, as if "gone to destruction" (*Ch. Upaniṣad, Gauḍapādakārikās*). The other (*Bṛ Upaniṣad, Śāṅkara*) holds that *suṣupta* is a condition of pure bliss and the true form (*svarūpa*) of *Brahman*, the non-dual reality. The main emphasis here will be on the latter view, particularly Śāṅkara's position.

Deep sleep is discussed twice in *Bṛ Upaniṣad*. Ajātaśatru instructs Gārgya about the nature of the sleeping person. He states that when one sleeps, the self which consists of awareness withdraws its sense-functions and rests in the heart, moving only via internal channels (*hita*). In *suṣupta*, one knows nothing, resting as would a king or a brāhmaṇa. This 'knowing nothing' is termed the extreme quiescence (*atighnī*) of bliss (*ānanda*). The concept of blissful, complete rest is again addressed in Yājñavalkya's well-known instruction to Janaka about the light of the self. He says that after dreaming, the self enjoys *saṁprasāda* (blissful rest), roaming about unimpeded (*asaṅga*), seeing good and evil and then returning to dream. He adds that *suṣupti* is *svapanānta*, the end of sleep, without desires or dreams, and that in deep sleep, one is embraced by the fully conscious self (*prājñāna ātman*, the precursor of *prājñā* in the *Māṇḍūkya Upaniṣad*). This 'end of sleep' is blissful and highest goal. The paper concludes with remarks that whether deep, dreamless sleep indicates primarily ignorance or bliss, is a major issue in Advaita Vedānta. The Ch. U., *Gauḍapāda*, and *Prakāśātman* take the former position, and the Ba-U, Ma-U, and Śāṅkara. None, however, disputes the idea that deep sleep has a special status, in some way closer to the eternal, flawless self than waking or dream.—D.D.K.

364. Ghosal, S.N.—*The Reconversion of Saddāla-Putta and the Retreat of Maṅkhaliputta Gosāla.*

JOIB, XXXI, No. 1, 1981, pp. 36-40.

See Under Sec. XI.

365. Goudriaan, T. : *Khḍga-Rāvaṇa and his Worship in Balinese and Indian Tantric Sources.*

WZKS, XXI, 1977, pp. 143-170.

The title *Khḍga-Rāvaṇa* (Rāvaṇa of the sword) a poem of nine śloka is considered as a hymn by Balinese Brahman priests. It is based on the MSS available at University Library, Leiden and a MSS at

Government oriental MSS Library Madras. It has three important subjects, namely a guide for the rituals of the ceremonial cremation of the dead, white magic and mantras (i.e., *Ātma-rakṣā*). The hymn has been written in a Sanskrit which is not quite up to standard, especially in its first part which comprises ślokas 1 to 5. The first part contains ślokas 1 to 3 an enumeration of the names of Khaḍgarāvaṇa and eight surrounding demons, śloka 4 or 5 are Khaḍgarāvaṇamantras. Ślokas 6 to 9 are written in the praise of the great god with ten faces. Early Indonesian sources, and Javano-Balinese consider Khaḍgarāvaṇa a son of Rāvaṇa. Khaḍgarāvaṇamantrāḥ have sufficient material on Indian tantric sources. Most of the sources are from South India. This article contains informations on the relation between the Indian sources and the Balinese fragment. The author has discussed the problem of Khaḍgarāvaṇa, a manifestation of Śiva. He has tried to give the answer of two questions. Why was Rāvaṇa identified with Śiva? and why was his name changed to Khaḍgarāvaṇa? — D.D.K.

366. Gupta, Bina :—*Skepticism : Ancient 'East' and Modern 'West'*.

IPQP, IX, No. 1, 1981, pp 29-44.

A careful examination of Cārvāka school of ancient Indian materialism reveals a number of parallels to relatively modern school of western thought, the type of skepticism first formulated by D. Hume. This paper examines and contrasts the respective epistemologies which these two schools developed and, in particular, the similarities and differences in their skeptical outlooks. The paper is divided into three parts. Part I defines skepticism and distinguishes between extreme and limited skepticism. Part II analyses skepticism in Indian philosophy with special reference to the Cārvāka school. Part III deals with similarities and differences between the two. In the end the value of skepticism in both traditions has been pointed out by demonstrating its unsettling effect on traditional viewpoints and its effect on those who hold the older positions. — A.D.W.

367. Hino, S. :—*Is Action Necessary for Liberation?*

CASS, VI, No. 8, 1982, pp. 177-186.

Sureśvara's criticism is mainly focussed on the notion of *Prasamkhyāna*. It is impossible for him to accept the utility of action in the form of meditation as a direct mean, for Sureśvara holds, like Śaṅkara, that the Mahāvākya directly enables one to realize *Brahman*. But we also notice in his criticism of *Prasamkhyāna* that he accepts the efficiency of it to a certain extent viz. as a supplement of hearing and reasoning, when these are incompletely done. So, in the strict sense of the word, he also may be called an adherent to the view of knowledge and action combination, though he criticizes the view vehemently. — G.U.T.

368. Jha, V.N. :—*The Upamānapramāṇa in Pūrvamīmāṃsā.*

ABORI, LXI, Pts. 1-4, 1980, pp. 87-99.

Any effect requires an instrument for its production. A knowledge also is an effect and so it must have some instrument for its production. Perceptual knowledge of fire is different from the inferential knowledge of fire; one gets clear knowledge of fire in perceptual knowledge, whereas one does not get that clear knowledge of fire in its inferential knowledge. It is the direct contact of the senses with the object that produces the perceptual knowledge of that object, whereas the production of inferential knowledge of that object involves another psychological process, i.e., smoke etc. The author has analysed some experiences. From the experiences a Mīmāṃsaka gets knowledge. The question is whether such experience is different in nature from a perceptual knowledge, or inferential one, or verbal one, or the knowledges produced by *Arthāpatti* and *Anupalabdhi-pramāṇa* or is it mere remembrance? According to the Mīmāṃsakas it is neither perceptual nor inferential because nothing could be taken as the probans for this purpose. This knowledge is called *upamiti*, the knowledge of the similarity of cow in goyal, is the *Upamānapramāṇa*. The Kernel sentence that led to the development of the full-fledged concept of this *pramāṇa* is the sentence of the *Śābarabhāṣya* on Jaimini. It runs as under : *Upamānam api sādṛṣyam asannīkṛṣṭerthe buddhim utpādayati yathā gavayadarśanam gosmaraṇasya.*

Interpretation of these lines of Śāb Bh. by the commentators belonging to the two schools of Mīmāṃsā, namely, the Bhaṭṭa school as well as the Prabhākara school has been discussed in this monograph. Also the Naiyāyikas' objections to the Mīmāṃsaka's view have been discussed in a debate style.—D.D.K.

369. Katsura, Shoryu :—*The Apoha Theory of the Dignāga.*

JIBS, XXVIII, No. 1, 1979, pp. 493-489.

Anyāpoha (exclusion of others) theory of Dignāga discussed in the *Pramāṇa Samuccaya* is regarded as his most original contribution to Indian logic. He says that verbal cognition (*śabda*) is nothing but inference (*anumāna*) because both of them function on the principle of *anyāpoha*. He refutes four possible candidates for the meaning of a word (*śabdārtha*), viz. an individual (*bheda*), a universal (*jāti*), a relation (*sambandha*), a thing possessing a universal (*tadvar*), and concludes that the meaning of a word is *anyāpoha*. He also criticizes the Sāṃkhya position and discusses the meaning of a sentence (*vākyārtha*).

Dignāga's discussion centres upon the question of what is excluded by a word, that is, what is meant by the word *anya* of *anyāpoha*, and the author has presented a resume of this theory in this paper.—D.D.K.

370. Khadabadi, B.K. :- *Āvaśyakacūrṇi and the Tale of Cilātīputra*.

JJVB, VI, Pt. 12, 1981, pp. 15-22.

The author of this paper raises the question whether the traditional tale of Cilātīputra mentioned in the *Āvaśyakacūrṇi* on the Jaina Āgama can without historical evidence be treated as history or not? After a brief discussion he concludes that such an authentic tradition cannot be set aside for the want of historical evidence. Therefore, he assumes that such episodes should be admitted as semi-historical traditions and because of the authenticity of a social event "may not" anyhow be assumed as purely fictions. Such attempts would open a new vista of studies of historical aspects of ancient India and would generally found in the religious scriptures as well as in the narrative literature. —A.C.D.

371. Kimura, Toshihiko :- *Sakalajagadvidhātranumānam (I) — The Proof of the God Śiva by Bhāsarvajña*.

JIBS, XXVIII, No. 1, 1979, pp. 502-499.

Bhāsarvajña, in the Āgama chapter of his *Nyāyabhūṣaṇa*, argues the highest God Śiva (*Īśvaraḥ*) devoted by Pāsupata Śaivas. He cites *Śvetāśvatara Upaniṣad*, the *Manusmṛti* etc. as the Āgama proof of the dominion by the God Śiva. As the *Anumāna* proof, he presents categorical assertion of his theory as "An object disputed is controlled by an intelligent constructor" (Assertion), "because it came into existence after non-existence" (Reason), and "such as cloth" (Case). The commentators to the *Nyāyasūtra* discoursed the theism of Nyāya, but the authors who wrote the original texts of Nyāya argued theism in connection to psyches (*ātmānaḥ*), because psyche is one of the principles of Nyāya and the highest God is originally not so. This ontological dogma has been, partially, discussed here. — D.D.K.

372. Kimura, Toshihiko :- *Sakalajagadvidhātranumānam (II) The Intellect of the God Śiva-Argued by Bhāsarvajña*.

JIBS, XXIX, No. 1, 1980, pp. 476-471.

Bhāsarvajña (Bh.) begins to argue the intellect of the God Śiva by way of suggesting the *Śvetāśvatara Upaniṣad* III, 19 :

He Rudra, runs without feet.
Or grasps without hands,
And He sees without eyes,
Or hears without ears.

God knows everything so as it exists by His eternal intellect. If He experiences tastes etc., with His organs, He would feel happiness,

misery etc., which He is free from. So He knows all things without organs. Then Bh demonstrates by positive and negative cases, his assertion that the intellect of God is eternal and thus refutes the oppositions of his assertion. — A.D.W.

373. Kothari, M.M. :—*Refutation of Śaṅkara's Doctrine of Brahman.*

IPQP, IX, No. 1, 1981, pp. 77-96.

The *Bhagvadgītā* was the first great attempt to develop a synthetic philosophy of the *Vedānta* and an advance rejection of the 'schoolism' of later Vedānta thinkers. It is, often, not realised that *Vedānta* is not one single coherent school, but a heterogeneous mass of several schools. Śaṅkara sowed the seeds of this 'schoolism'. Some critics of Śaṅkara rose within the *Vedāntic* fold itself, denounced him a 'hidden Buddhist', and rejected, his contribution to *Vedānta*.

The fundamental presupposition with Śaṅkara was that process and perfection are incompatible. He tried to reconcile these two ideas after declaring them incompatible. The alternative was to declare the empirical world as unreal. But, at the same time he tried to superimpose *Advaita* on dualistic foundations. If he had been consistent he should have held that the world and God are different. If he wished to prove that world is unreal he should have declared it so in everyway. But he has not done so. He compares the world to dreams reflected images and in the next breath he brings such analogies as of clay and pot etc. which lead to affirmation of *Pariṇāmavāda*.

Unfortunately all these analogies were used in Upaniṣads to explain the relation of *Brahman*, souls and the world. The writer of the scriptures could not anticipate the confusion which the different analogies lead to. Later ācāryas were not bold enough to declare that the analogies were only examples to convey philosophy to a layman. Śaṅkara also used these similes which lead to controversy of *Pariṇāmavāda* and *Vivartavāda*. After Śaṅkara this controversy assumed serious dimensions. His devotees suggested that *vivarta* and *pariṇāma* views are compatible. They failed to realise that these two doctrines have two different purposes. *Vivarta* and *pariṇāma* respectively are meant to explain the *ajīva* and the *jīva*. Thus Śaṅkara contributed a lot of confusion to *Vedānta* and Indian philosophy. — A.D.W.

374. Marathe, M.P. :—*Nāgārjuna and Candrakīrti on Śūnyatā.*

IPQP, VII, No. 4, 1980, pp 531-540.

Śūnyatā is very important in Mahāyāna tradition of Buddhism in particular and the Buddhist thought in general. In this paper the views

of Nāgārjuna and Candrakīrti are placed in juxtaposition on three considerations :

(1) the given are always extreme particulars they are neither similar nor identical with one another, (2) our knowledge at any time is of particular things only may be intersubjective, methodological subjective or even peculiarly individual, (3) *Śūnyatā* behaves as if it is a three fold methodological censor of *Dharma*, *Padārtha* and *Bhāva*. Discusses the views of Nāgārjuna and Candrakīrti at length interpreting in language, terminology and meaning *śūnyatā*. Concludes that *śūnyatā* is neither total doing away with things and making the world void nor is a hold-all that can accommodate any number and kind of odd things, however, cumbersome philosophically, it may be to accept them as a part of the furniture of the world—both powerful as well as fascinating.—N.K.S.

375. Matsumoto, Shiro :—*The Satyadvaya Theory of the Madhyamakāvatārabhāṣya*.

JIBS, XXVIII, No. 1, 1979, pp. 498-494.

The author of this paper has made an attempt to unfold the fundamental structure of the *satyadvaya* theory of *Ma.Bh.*, which does not seem to have been fully elucidated by scholars uptil now. The paper has two parts : A & B. Part A is the presentation of the texts of *Ma.Bh.* and BCAP (*Bodhicaryāvatārapañjikā* of Prajñākaramati) which are indispensable for the understanding of the *satyadvaya* theory. Part-B is presentation of the present writer's understanding in the form of a table and the explanation of the table.—D.D.K.

376. May, Jacques :—*Āryadeva Et Candrakīrti Sur La Permanence (II)* (*Āryadeva and Candrakīrti on Permanence*). (French).

BEFEO, LXIX, 1981, pp. 75-96.

Detailed analysis of certain portion of chapter IX of *Kālavāda* viz. sūtras 207 to 211 with ample citations from Āryadeva and Candrakīrti on the topic of Time, real cause, Time, cause by modification and consequences of the hypothesis of a permanent cause on the nature of the effect. N.D.G.

377. Mayeda, S. :—*Śaṅkara and Sureśvara; their Exegetical Method to Interpret the Great Sentence 'Tat Tvam Asi'*.

Br. V, XLIV-XLV, 1980-81, pp. 147-160.

Much importance has been attached by the Advaitins to the well-known great sentences, the *mahāvākyas*. Among them the most important is the sentence *tat tvam asi* (Thou art That) uttered by Uddālaka Āruṇi to

his son Śvetaketu in *Chândogya Up.* For the first time, Śaṅkara tried to apply an exegetical method to an interpretation of this sentence. His was the *anvaya vyatireka* method which Sureśvara inherited from him.

Sureśvara faithfully following his guru's opinion intended to give a theoretical foundation to the *anvaya vyatireka* method adopted by Śaṅkara from Mīmāṃsā school. Sureśvara's merit in this respect lies in the two points : (i) he gave specific technical term to, and clearly formulated, the three-fold relation among words, word meanings and the Inner Ātman which is already recognizable in Śaṅkara to some extent, and (ii) he asserted that the meaning of the sentence *tat tvam asi* is the non-sentence meaning (*avākyaṛtha*). This theory of three-fold relation was adopted by latter Advaitins and it exerted a significant influence upon the later Advaita Vedānta school. The later Advaita theories of *Jahad-ajahad lakṣaṇā* and further, the *akhaṇḍārthaka-vākya* may be regarded a development of Sureśvara's theory of the 'non-sentence meaning'—A.C.D.

378. Mehta, Mohan Lal :—*Contribution of Jaina Philosophy to Indian Thought.*

IPQP, VII, No. 4, 1980, pp. 453-462.

Jainism has contributed a number of original ontological, epistemological and logical concepts and enriched the philosophical thought of India. Jaina philosophers use terms like *sat*, *tattva*, *dravya*, *artha*, *padārtha*, *tativārtha* etc., as synonyms of reality; the other Indian philosophers do not agree with them. Jaina philosophy defines Reality as possessing origination, decay and permanence or as having qualities and modes. Permanence is the same as the essential qualities or attributes. Jaina Philosophy does not consider, permanence as absolute changelessness, similarly change is not an absolute difference. Thus Reality is understood as transitory as well as permanent, different as well as identical. Follows with discussions on six Ultimate Substances as Eternal Reals in the Jaina metaphysics. These are soul, matter, medium of motion, medium of rest, space and time, compares these concepts with other schools of Indian philosophy. Jainism believes in a real or extraordinary authentic person, and has faith in pragmatic approach where verbal knowledge is known as scriptural knowledge. The Jaina scriptures, thus are human creations by passionless omniscient Tirthaṅkaras and as such are valid means of knowledge.—N.K.S.

379. Melasecchi, Beniamino :—*Introductory Notes to the Epistemology of Patanjali.*

EW, XXX, Nos. 1-4, 1980, pp. 147-156.

The Sāṃkhya contains the philosophical premises of systematic

Yoga. Patañjali's Yoga differs slightly from the Sāṃkhya. The most obvious contrast between them is that the Sāṃkhya is agnostic while Yoga is theistic. It is essentially a practical manual of Yoga. It also contains elements of a theory of thought, a magic grammar (*śphoṭa*), an analytical and active psychology, a psychosomatic doctrine of perception and a theory of Nature, Time and Space. These features are presented as a logical assumption based on synthetic conditions, the direct outcome of inner activity the 'powers' (*vibhūti*), products matured by a corresponding degree of asceticism; but 'the powers are impediments to trance contemplation', since their nature is consequential and not absolute; they are, in fact, obstacles to true discipline. —M.R.G.

380. Misra, S.D. :—*Vedānta : Tradition, Philosophy and Contemporary Significance*.

KJIRSA, III, Nos. 1-2, 1980-81, pp. 183-190.

The *Uttara-mīmāṃsā* or *Vedānta*, usually ascribed to Vyāsa has an ancient tradition. The earliest Vedāntic expression found in the Hymns of Creation (*Nāradya-sūkta*, RV, X.129) and other Vedic *mantras* have dominated the subsequent development of this system. The period of the Upaniṣads spanning from the 8th to 5th century B.C. is the second important stage of the Vedāntic development in which the Upaniṣadic seers (*ṛṣi*) and their students not only discussed the nature of the mystic universe, Ultimate Reality and Individual self, but also discovered the Vedic truth of Unity in diversity. The Reality is one, scholars call it by different names. The Upaniṣads mark the highest development of Vedic thought in philosophy and spirituality. Because of this and also because of being the concluding portion of the vast Vedic literature, the Upaniṣads are also called Vedānta, the end or the quintessence, or the fulfilment of the Vedas.

Rāmānuja (11th cen. A.D.), Mādhva (1199-1274 A.D.), Vallabha (1479 A.D.), Caitanya (15th cen. A.D.) dissented from Śaṅkara's interpretation of the Upaniṣads and expounded the *Viśiṣṭādvaita* (qualified non-dualism), *Dvaita* (dualism), *Śuddhādvaita* (pure non-dualism) and *Acintya Bhedābheda* (unthinkable dualistic non-dualism) school of Vedānta respectively.

The learned author has presented his clear concept and deep and thorough study on Vedāntic topics like the *Brahman*, the *Nirguṇa* or *para*, the *Saguṇa* or *apara*, the *Saccidānanda*, the Cosmic *Brahman* or *Īśvara*, the *Ātman* (*Jīvātman*), *Māyā* and the aim of human life. According to Vedānta the goal of life is self-realization, the fullest manifestation of divine within, in life and conduct, food and clothing,

shelter and security, power and knowledge, politics and society are not the ends of man's life. Although science through its technology has equipped man with wealth, power and pleasure, yet he is full of tension and sorrow and is not inwardly satisfied.

Vedānta is a great boon to mankind. Welfare of all beings (*sarva-bhūrahira*), social stability (*loka-saṁgraha*), universal brotherhood (*vasudhaiva-kuṭumbakam*) are the main themes of Vedānta, which are reflected in *Muṇḍaka*, *Aitareya*, *Bṛhadāraṇyaka*, *Maitrāyaṇī*, *Taittirīya*, *Kaṭha*, *Chāndogya* and *Śvetāśvatara* etc. *Upamśads* and *Gītā*. — R.J.P.

381. Mohanty, Subodh Kumar :—*Śaṅkara's Autograph : A Philosophical Excavation*.

IPQP, VIII, No. 3, 1981, pp. 401-410.

It is an attempt to examine the problem regarding the concept of *Adhyāsa* and the Vedānta of Śaṅkara afresh in all modesty and fairness confining the study to the paper to S.K. Chattopadhyaya, (Indian Phil. Qty, VI, No. 1, 1978 and VI, No. 4, 1979). Chattopadhyaya has laboured hard to refute the arguments of the modern exponents of Śaṅkara's Philosophy. The paper starts with a discussion concerning the title and contents of the paper under review and formulates a question as to how far is *Śabda Pramāṇa* and *Śruti Pramāṇa* scriptural authority or/and logical analysis of linguistic forms and cognitive forms, and provides an answer through a philosophical excavation.—A.D.W.

382. Nagarajan, V. :—*Vāsudevasya Sarvoctamatvam (Vasudeva's Superiority to All)*. (Sanskrit).

AORM, XXX, Pt. 2, 1981, pp. 1-6.

Vedas, Smṛtis, Purāṇas and other texts establish Vāsudeva's superiority to all. His difference from all and His ability to release the souls from *Saiṁsāra*. The text *Vāsudevassarvam* when interpreted in the light of *Gītā*, "You are all as you pervade all," establishes His difference from all. Even the controversial passage like *sa yogī brahmanirvāṇam brahmabhūtodhigacchati* interprets supremacy of Vāsudeva.

Even in *Mukti* established *Sādharmya* is the state of being bereft of birth and death and not identity. Śāstras establish that it is only the Grace of God that removes the worldly life. Pāṇini too confirms this interpretation favouring duality in his sūtras (*Vāsudevārjunābhyaṁ*).—Author.

383. Nakamura, H. :—*Śaṅkara's Vivaraṇa on the Yogasūtra-Bhāṣya*.

Br. V, XLIV-XLV, 1980-81, pp. 475-485.

This article presents a study of a work declared in the colophon to be by Śaṅkara, namely *Yogasūtra-bhāṣya-vivaraṇa* which has recently been discovered and published in Madras. Hitherto unknown to the academic world, it is an important basic text for the history of Indian philosophical thought. It discusses in detail the opinion of Śaṅkara on some basic philosophical points and some noteworthy ideas contained therein. — A.C.D.

384. Nalini, M.V. :—*Bhaktimañjarī of Svāti Tirunāl*.

AORM, XXX, Pt. 2, 1981, pp. 1-15.

Svāti Tirunāl Rāmavarma Mahārāja of Travancore (A.D. 1813-1847) is a royal poet and a patron of music, literature and fine arts. The *Bhaktimañjarī* is an independent treatise in 1001 verses on *bhakti* written in a highly emotional strain for propagating *bhakti* by highlighting its uniqueness, universality, excellence when compared with the other paths advocated for the realisation of final beatitude, nine different aspects and relation to divine grace and compassion. The influence of the *Bhāgavatapurāṇa* and other Vaiṣṇavite works can be seen in the theme and presentation of the *Bhaktimañjarī*, which shows its indebtedness to Nārāyaṇa Bhaṭṭ in the format and the treatment of *bhakti* as a *rasa*. The *Bhaktimañjarī* abounds in picturesque descriptions, novel conjectures, superb observations etc. as the title suggests the key-note of the work is *bhakti*.—Author.

385. Olivelle, P. :—*Ānandatīrtha's Saṃnyāsapaddhati*.

Br. V, XLIV-XLV, 1980-81, pp. 293-303.

Ānandatīrtha (A.D. 1238-1317), also known as Madhva and Pūrṇaprajña, was the founder of the Madhvaite sect of Vaiṣṇavism and the principal advocate of the dualistic system of Vedānta. The *Grantha-mālikāstotra* lists thirty-seven works by Ānandatīrtha, which are collectively known as *Sarvamūla*. The last work in this list is entitled *Saṃnyāsapaddhati*. This small work contains only fifteen verses.

The importance of this tiny work of a great philosopher and a great religious teacher far exceeds its size. It is the only hand book on renunciation written by a founder of a major Hindu sect. Next to the *Yatidharmasamuccaya* by Yādevaprakāśa, this book is the oldest work of its kind that has come down to us.

The 14 verses give a brief summary of daily routine that a Madhvaite renouncer was expected to follow. These were meant to be

learnt by heart and the details thereof were expected to be learnt orally from a teacher. (The text is given here).—A.C.D.

386. Pandey, A.N. :—*The Philosophy of Pañcaśikha*.

JOIB, XXXI, No. 1, 1981, pp. 26-32.

According to the Chinese tradition, the poet Pañcaśikha is the author of the *Ṣaṣṭitantra* which consisted of sixty-thousand verses. Further, Bhāvagaṇeśa has quoted Pañcaśikha in his commentary on the *Tattva-Samāsa-Sūtras*. The views of Pañcaśikha are also found in *Śānti-Parva* of the *Mahābhārata*. The following tenets of the Philosophy of Pañcaśikha have been explained in this paper :—

- (i) As there are three constituents (*guṇas*), so our experiences are also of three kinds.
- (ii) The five constituents of the body unite and disunite according to their own nature. *Jñāna*, *Īśmā*, and *Vāyu* are three organs of nature.
- (iii) In perception, three elements are necessary, the sense organ, object and the mind.
- (iv) Pañcaśikha believes in the existence of the eternal soul.
- (v) The conception of *Nirmāṇa-citta*.
- (vi) Intellect is different from *Puruṣa*.
- (vii) *Puruṣa* is intelligent, whereas the constituents are non-intelligent.
- (viii) The conjunction of the constituents with *Puruṣa* is without beginning.
- (ix) Pañcaśikha gives the definition of invariable concomitance (*vyāpti*).
- (x) Intensities of characteristic (*rūpa*) and intensities of disposition *vyāpti* can not exist together.—P.G.

387. Pandey, Rewati Raman :—*The Concept of Creation in the Kāśmīra Śaivism*.

JGKSV, XXXVII, Pts. 1-4, 1981, pp. 291-300.

Being staunch advocate of *Advaitavāda*, the Kāśmīra Śaivism Postulates one Supreme Reality which is both immanent Reality

(*Viśvamaya*) as well as Transcendent Absolute (*Viśvottīrṇa*) and is technically called Parama Śiva. He is of the nature of *Śiva-Śakti-Sūmarasya*, i.e., perfect equilibrium of *Bodha* and *Svātantrya*. The Absolute Brahman of the Advaita Vedānta is 'free from' impurities and limitations, the Absolute of the Kāśmīra Śaivism is 'free to' perform the impossible. It is the positive approach of Kāśmīra Śaivism that distinguishes it from Advaita Vedānta which has negative approach. The Kāśmīra Śaivites, attach great importance to 'freedom' which Parama Śiva has as his alienable nature. It is this power of freedom exercising which he manifests himself as the Universe. The author then describes in detail how Parama Śiva unfolds the entire range of creation which is comprised of thirty six *tattvas*, out of His Free Will.—D.B.S.

388. Prasad, Nandkishor :—*Jaina-āgama-vihita Varṣāvāsa kā Pāli Vinayapiṭaka ke Pariprekṣya men Tulānātmaka Adhyayana (A Comparative Study of Varṣāvāsa in Perspective of Pāli Vinayapiṭaka)*. (Hindi).

JJVB, VI, Pt. 12, 1981, pp. 67-72.

The author makes here a brief comparative study of *Varṣāvāsa* (a fixed residence for rainy season), principally, adopted by ascetics of Buddha as well as of Jaina religion. The main reason for this sort of fixed residence prescribed for these wandering monks is to observe complete nonviolence and probably also to practise other austerities which are not possible in a wandering life.

According to the scriptures of Buddha and Jaina religion, the *Varṣāvāsa* is compulsory for every monk. It normally starts from the full moon of *Āṣāḍha* and runs upto the full moon of *Kārtika*, but this period can be expanded and curtailed for various reasons. A great emphasis has been laid up on the place where this *Varṣāvāsa* rite is to be performed. It should be properly situated and added with all possible facilities in view of the ritual phenomenon.

According to the author, the *Varṣāvāsa* has proved to be beneficial. During this period, monks, being free from wandering keep themselves busy in reading, thinking and writing which resulted in voluminous works.—A.C.D.

389. Pujari, A.M. :—*A Case of Conflict between Vijñānabhikṣu and Śaṅkara on B S I. 1.22*.

CASS, VI, No. 8, 1982, pp. 103-106.

The argument of Vijñānabhikṣu in connection with B.S. I. 1.22 rests on the three authoritative means of Vedic interpretation viz. *Śruti*,

Liṅga and *Prakarana*, while Śaṅkara's argument rests only on *Liṅga*. As such it may be maintained that Vijñānabhikṣu's representation of the *Bādarāyaṇa Sūtra* is more correct.—G.U.T.

390. Rai, Ramji :—*Sūtrakṛtāṅga men Carcita Maulika Jaina Siddhānta* (The Original Theory of Jainas as Depicted in the *Sūtrakṛtāṅga*). (Hindi).

J Ant./JSB, XXXIV, No. 2, 1981, pp. 9-25.

Out of the forty-five available Jaina Āgamas, only a few deal with Jaina Philosophy, and *Sūtrakṛtāṅga* is the most important among them. It starts with three great duties—*Ahiṃsā*, *Aparigraha* and *Anekānta* and lays down basic principles and duties for new entrants or ascetics. It also mentions 363 saints of other religious sects and assails their fasts, cold baths and such other practices as redundant. It lays down ten principles of Jaina Religion. *Kṣamā* (forgiveness) etc. which lead to eternal place and tranquility. Much emphasis has been laid upon *dharma* has been noted as celestial and terrestrial. *Samādhi* leads to eternal emancipation.

Niryuktikāra mentions three paths—*Samyakajñāna*, *Darśana* and *Caritra* these will remove hallucination and pestiferous activities. The Āgama concludes with the interpretation of *grantha*—which means 'grasp' (*Parigraha*). The Niryuktikāra mentions two types of *granthas*—internal and external, having debasing attachments. Lord Mahāvīra is free from these *granthas* and he who follows Lord Mahāvīra becomes a disciple and he is free from transmigration of soul and attains *mukti*.—D.D.K.

391. Sankaranarayanan, S. :—*Threefold Inference of the Naiyāyikas: A Historical Study*.

Br. V, XLIV-XLV, 1980-81, pp. 107-119.

Naiyāyikas classify inference into three categories, namely, *Anvaya-vyatirekin* (AV); *Kevalānvayin* (KN) and *Kevalavyatirekin* (KV). AV is accepted by all schools of Indian Philosophy with the singular exception of the Cārvākas. The teachers of Nyāya school who adopted the KN and KV for the sake of convenience provided them with suitable *vyāptis*, but unfortunately failed to make necessary provision to maintain them from the point of *hetvābhāsa* of their own *anumāna*-scheme. Both these adopted methods namely KV (from the Sāṃkhya school) and KN (from the Buddhist school) were rejected after a thousand years by

Raghunātha Śiromaṇi (c.A.D. 1600) the greatest of the Navya-Naiyāyikas. These inferences stand rejected not because they are immigrants from the rival camps but mainly because they do not stand the vigorous test of the *bādhyā-bādhaka-bhāva* of the well-knit *hetvābhāsa*-scheme of *anumāna*. It is better to treat the KV as *arthāpatti* and to have an additional means of right-knowledge, although the *Sūtrakāra* etc. had not thought so, rather than to induct it into the sphere of *anumāna*. The intellectual giant, Śiromaṇi, was perhaps of this view.—A.C.D.

392. Sastri, N. Aiyaswami :— *Maṇimekhalai's Contributions to Indian Logic*.

JORM, XLII-XLVI, 1972-77, pp. 124-132.

Maṇimekhalai, a Tamil classic, was written on the pattern of Dīnāga's *Nyāyapraveśa* by a great logician and poet Śāttalai Śāttanār. He did not translate *Nyāyapraveśa* *Verbatim*, but on the other hand presented the theories that are also found in NP in a way which will be intelligible to the readers of the poem agreeing in some respects and disagreeing in some other respects with NP, and also expressed his own opinions on items of some importance. It appears that the poet introduces these Nyāya portions as though taught to the heroine *Maṇimekhalai* by Aravaṇa Aḍigal, a Buddhist Ācārya. S. Kuppaswāmī has shown that he was a historical person and no other than Dharmapāla, one of the Buddhist logicians of Mediaeval India.

The kinds of fallacy of example are spoken of both in MK and NP in a manner agreeable to one another yet some points of disagreement have been indicated.

The author has added some new technical terms other than NP. The technical terms have been fully explained in order to make clear to the readers the full significance of those terms. — D.D.K.

393. Sarma, E.R.S. : *Sphoṭa and Śāṅkara*.

Br. V, XLIV-XLV, 1980-81, pp. 223-228.

In his entire writing, Śāṅkara refers only once, to the *Sphoṭa* theory while commenting on the *Devatādhikaraṇa* of *Brahmasūtra* (BS I.3.28). A close examination of this *adhikaraṇa* shows that :

1. Here, Śāṅkara is stating two theories regarding *śabda*, the *Sphoṭa*-theory and the *Varṇa*-theory, both holding *śabda* as external.

2. In either theory, the deities who are born out of the eternal *śabda* can be held as eternal.
3. *Sphoṭa* is a linguistic theory and as such it has nothing to do with *mokṣa* or the deities.
4. Śaṅkara has the least interest to enter into an argument which is not concerned with his views on truth and reality.
5. There is nothing to assume that Śaṅkara has discarded the *Sphoṭa*-theory.
6. The views of the commentators and modern scholars are vitiated on this topic (BS 1.3.28) by the later dictum-*vyavahāre bhaṭṭanyāyaḥ*—which they take for granted whenever they write on Advaita Vedānta.—A C.D.

394. Shah, U.P. :—*Minor Jaina Deities*.

JOIB, XXXII, Nos. 1-2, 1982, pp. 82-98.

See Under Sec. II.

395. Shah, U.P. : *Minor Jaina Deities*.

JOIB, XXXII, No. 3, 1982, pp. 274-290.

See Under Sec. II.

396. Sharma, A. :—*A Note on Franklin Edgerton's Interpretation of Āhāra in Bhagavadgītā 2.59*.

Br.V, XLIV-XLV, 1980-81, pp. 446-450.

See Under Sec. XI.

397. Sharma, A. :—*A Jungian Analysis of the Bhagavadgītā*.

JASB, LIV-LV, 1977-80, pp. 163-170.

The purpose of this paper is to examine the extent to which Jung's extroverted and introverted analysis of human mind can be applied to the *Bhagavadgītā*, which he cites at least once in psychological types. He has tried to apply his analysis on Śaṅkara's (788-820 A.D.) remarks on *Gītā*.

The classification of the two-fold Vedic religion on the basis of *pravṛtti* and *nivṛtti* can easily be seen as the religious response to the two basic psychological types identified by C.J. Jung—the Extravertive and the Introvertive, which he has discussed elaborately in his views about the *Gītā*. The paper concludes with the author's remarks that a Jungian analysis of the *Gītā* along the line of two mechanisms (1) Extraversion and Introversion and (2) the four Psychological Basic Functions is possible when the two mechanisms are employed independently, but when they are employed jointly the synthetic character of the *Gītā*, seems to impede the analysis. D.D.K.

398. Sharma, Arvind : *A Note on Al-Birūnī's Association of the Three Guṇas with the Three Gods of the Hindu Trimūrti.*

II, XXXIV, Nos. 1-4, 1981, pp. 120-122.

Although Al-Birūnī does not seem to refer to *trimūrti* as such, he does mention the three gods Brahmā, Viṣṇu and Śiva. Although it is not clear whether he uses the expression *triguṇa* or not, he distinctly refers to the three *guṇas* namely *sattva*, *rajas* and *tamas*. Not only he mentions the three gods and the three *guṇas*, but also connects the two categories. A table showing the connection between the gods and the three associated *guṇas*, according to Al-Birūnī, *Maitreyī Upaniṣad* and *Vāyu Purāṇa* is given in the end.—A.D.W.

399. Sharma, Arvind : — *Is Karma Yoga an Autonomous Yoga ?*

IPQP, VIII, No. 4, 1981, pp. 465-472.

According to the author, *karmayoga*, as generally presented, seems to possess salvific potency only when it is in a parasitic or symbiotic relationship with other *yogas*. However, it can be argued that this prevailing impression that *karmayoga*, like *jñānayoga* and *bhaktiyoga* can lead to *mokṣa* by its own virtue, is misleading because it primarily helps other two *yogas* in achieving the ultimate goal. At the higher stage, all these three *yogas* can be seen as really involving "actionlessness".—A.C.D.

400. Sharma, Arvind : — *Abbe J A. Dubois on the Order of Hindu Avatāras.*

Pur., XXIII, No. 1, 1981, pp. 78-80.

Abbe Dubois, who died in 1848, at the age of eighty-three, was a French Christian missionary who has left an interesting account of his

travels and stay in the Deccan and in the Madras Presidency. He makes several references to the *avatāras* of Viṣṇu, and at one place offers a consolidated list of the ten major *avatāras*. Attention is drawn to a peculiarity of this account and it is concluded that in the early part of the nineteenth century a somewhat garbled account of the *avatāras* was prevalent in certain quarters in South India. In the references of Abbe Dubois the incarnation of Paraśurāma was seen to follow that of Balarāma rather than precede that of Rāmacandra, that of Buddha to follow rather than precede that of Kalki, and that of Kṛṣṇa was conspicuous by its absence from the list.—B K.

401. Shiv Kumar : *Kumārīlabhaṭṭa's Critique of Sāṃkhya Theory of Bondage and Liberation.*

CASS, VI, No. 8, 1982, pp. 37-44.

The problem of bondage and liberation is a crucial point in Sāṃkhya philosophy since it starts with the claim of being a system which finds out the solution to the problem of suffering and release from bondage which is the cause of suffering. Kumārīlabhaṭṭa wants to show the discrepancies in the means and ends and if any critic showed that there is no connection between these two as professed by the Sāṃkhyikas, it would defeat the Śāstra on its own ground. Unfortunately, Kumārīlabhaṭṭa does not employ any argument showing depth of reasoning, but takes recourse to Śruti and calls Sāṃkhya-view a technicality and tries to refute it with an argument.—G.U.T.

402. Solomon, E.A. :—*Nyāyasūtra, 5.2.2.—The Nigrahasthāna Pratijñāhāni.*

Br. V, XLIV-XLV, 1980-81, pp. 358-368.

The thinkers of Nyāya school found the name *pratijñāhāni* to be inconsistent with what it was meant to signify, especially when another *nigrahasthāna* named *pratijñāsamnyāsa* was recognised. Udayana remarks that the *sūtra* (NS 5.2.2.) describes two kinds of *pratijñāhāni*. The example of the former kind would be the case where the *vādin* surrenders his point by saying, 'Right, *śabda* is not non-eternal'. Udayana has further widened the scope of this *nigrahasthāna* by saying that it applies to all those cases where there being opposition, the *sādhya*, the *sādhana* or the *pakṣa* or an epithet of *sādhya*, *sādhana*, *pakṣa* or *dṛṣṭānta* is renounced or violated. Or, when the *vādin* urges the fallacy of *asiddha-hetu* in the *prativādin's* argument and latter proves that it is not there, and the former says that if it is not *asiddha*, it is *bādhita*. This is also a case of *pratijñāhāni*. The later logicians also include all these under this heading.

Veṅkaṭanātha gives this *nigrahasthāna* the name *uktahāni* in conformity with its widened scope and he calls other by the name *uktāpalāpa* to avoid confusion, because the terms *hāni* and *saṃnyāsa* signify, more or less, the same thing.—A.C.D.

403. Staal, F. :—*Vedic Religion in Kerala*

Br. V, XLIV-XLV, 1980-81, pp. 74-89.

Vedic religion is still alive among Nambudiri Brahmins though in a particular way. Nambudiris have devised *rathupāṭha* as a safeguard of Vedic text. They recite *udātta* at the high pitch as postulated by the comparative Indo-European philology.

Among the Vedic schools the Nambudiri situation is different. They belong to the Kauṣītaki in *R̥gveda*, to Baudhāyana in *Yajus*, to Kauthuma—Rānāyāniya in *Sāman* and probably to none of the Atharvans.

In the domain of ritual the Nambudiris have continued to perform two Soma rituals; *Agniṣṭoma*, the prototype of seven varieties of Soma rituals and *Atirātra*. These celebrations with recital and chant are, according to author, perhaps the richest survivals of Vedic religion in Kerala, or for that matter, in the world. Nambudiris have, thus, been guarding the Vedic schools which constitute a part of the one of the most ancient heritage of mankind.—A.C.D.

404. Surdam, W. :—*Śaktinipāta (The Fall of Grace)*.

JORM, XLII-XLVI, 1972-77, pp. 57-65.

The author has made an attempt to provide a clear illustration of Āgamic Śaivism in which the early Bhakti movement in South India flourished. The discussion will center upon Śiva's grace (*anugraha*) and its role as the divine force that brings about the liberation of the devotee. It is also a central theme of the early *Śaiva Bhakti* poets in Tamilnadu. The soul can attain *Śivatva* by breaking the three primordial *pāśas* or bonds : *mala*, *karma* and *mīyā* through the medium of a guru during the rite of initiation of liberation, *nirvāṇa-dīkṣā*. The soul, as long as it is bound by the *pāśas* is termed as *paśu*. Its release is only possible through initiation. The power that accomplishes this release, and lifts the *paśu* (bound soul) to the level of Śiva is Śiva's *anugrahaśakti* also termed as *Śaktipāra* or *Śaktinipāra*. This process is one of the early defining feature of Āgamic Śaivism. A resume of this subject has been furnished in this monograph in a simple and lucid style.—D.D.K.

405. Tachinawa, M. :—*Pratītya-samutpāda in the Dedication of Mūla-madhyamakā-kārikā*.

Br. V, XLIV-XLV, 1980-81, pp. 639-653.

There are eight negative modifiers of *pratītyasamutpāda* (*ps*) employed in the opening dedication of *Mūlamadhyamakakārikā* (*MMK*) by Nāgārjuna. The author of *MMK* does not explain clearly the relation between *ps* and its modifiers. Among them two terms *an-ekārtham* and *a-nānārtham* are problematic. Indian commentaries, Chinese and Tibetan translations do not clear this question. According to Candrakīrti *an-ekārtham* means *eka-tva-rahitam* (lacking one-ness) and *a-nānārtham* means *anya-tva-rahitam* (lacking other-ness). In other words, *ekārtha* means *ekārthatva* and *anyārtha* means *anyārthatva*. It is difficult to say that Nāgārjuna considered *ps* exactly in the same way as Candrakīrti, but it can be assert that Candrakīrti was working in the same direction as Nāgārjuna.

The expression *anekārtham pratītyasamutpādam* indicates not only (a) objects (*x.y. etc.*) which are found in the *ps* relation, and which are not one and the same, but also (b) the *ps* relation that *x* and *y* are not one and the same. In the former case, the relation of *ps* is considered to be something substantial, and is identified with objects *x* and *y* which are not one and the same. Such flexible interpretation does not mean that Nāgārjuna and his followers had no correct knowledge of Sanskrit. Rather, this kind of ambiguity is fundamental to the characteristics of Mahāyāna Buddhism — A.C.D.

406. Tatacharya, N.S.R. :—*Sannikarṣavimorśaḥ* (*Sannikarṣa : An Analysis*). (*Sanskrit*).

JORM, XLII-XLVI, 1972-77, pp. 173-180.

Nyāya view : Gautama's *Pratyakṣasūtra* mentions *Sannikarṣa* of *Indriya* and *Viśaya* (the sensory organ and the object) as a cause of immediate knowledge. It is six-fold, as (physical) contact, inherence in the contacted thing etc. as shown in the *Nyāyavārttika* and adopted in the later works on Nyāya. But Vātsyāyana has not mentioned this classification in his *bhāṣya*. He discusses this point a little, considering the propriety and purpose of the prepositions 'sam' and 'ni', in *sannikarṣa* and concludes that so far as the *sūtrakāra* has not rejected such an idea it may be deemed as acceptable to the *sūtrakāra*.

The *Vaiśeṣikasūtras* throw better light on this sixfold classification. There are *sūtras* in the 9th chapter which clearly suggest that *samyoga* of *indriya* is the cause of *dravyapratyakṣa* and *samyuktasamavāya* the

cause of direct apprehension of such qualities like jñāna inherent in ātman. It is evident that the Vaiśeṣika darśana clearly indicates six varieties of sannikarṣa, where as Praśastapādabhāṣya describes the five sannikarṣas excluding viśeṣaṇa viśeṣyabhāva. Nyāyakandalī approves all the six varieties of relationship. The Tarkasāṅgraha and Navyanyāya text Tatvavacintāmaṇi also have discussed this six-fold classification.

Kumārila Bhaṭṭa's followers accept two kinds of relationship and Prabhākara's approve three kinds of relationship. The views of Viśiṣṭadvaitins, Vedāntadeśikas and other famous philosophers have been discussed in this paper.—D.D.K.

407. Thakur, A.L. : *Nyāyadarśane Sukhacarcā Ānanda-mokṣa-vādaśca* (The Theory of Ānanda-mokṣa-vāda in the Nyāya Philosophy). (Sanskrit).

Br. V, XLIV-XLV, 1980-81, pp. 662-672.

Indian philosophers are noticed constantly busy with either of the two groups dealing with the theory of ānanda-mokṣa-vāda. One group of these philosophers is seen in favour of this theory while other is against it. According to some philosophers like Nyāyabhāṣyakāra, happiness is very short-lived for either it is scarcely achieved or disappears quickly or does not come as much as wanted etc. The term ānanda noticed in the Āgamas merely means absence of sorrow. —A.C.D.

408. Tiwary, B.K. :—*Theories Regarding the Date of Mahāvīra's Nirvāṇa*.

JAnt./JSB, XXXIV, No. 2, 1981, pp. 39-47.

There is a general view that Mahāvīra's Nirvāṇa occurred in 467 B.C. This view was held long ago by H. Jacobi and was supported by J. Charpentier and K.A. Shastri and it was based on a tradition recorded by Hemchandra. There are several other Jainas who have presented different chronological calculations. Keilhorn and other historians have established their own theories hence this labyrinth remained unsolved. A new theory regarding the date of the Nirvāṇa has been propounded by modern scholars which seems to be more authentic. They presuppose that Mahāvīra was born in 561 B.C. and died in 490 B.C. Buddha was his contemporary and his dates of birth and death have also been discussed by the author.—D.D.K.

409. Varadachari, V. :—*Udayana and Vaiṣṇava Ācārya*.

PBP, I, Pts. 1-3, 1981, pp. 40-56.

Udayana (c. 1050 A.D.), who had the coveted title Nyāyācārya, influenced, by his writings and other schools of thought. Ātreya

Prapaṭārtihara, an immediate disciple of Rāmānuja (c. 1100 A.D.), had the unique distinction of having the title Vedānta. Udayana conferred upon him by his preceptor for his skill in debates on Vedāntic doctrines. Varadaviṣṇumiśra, another disciple of Rāmānuja, wrote the *Mānayaīhātmya Nirṇaya* in which he gave a treatment of the Nyāya doctrines in the background of Vedānta. Vedāntadeśika (c. 1300 A.D.) observes that some of the concepts held by his writer were akin to those of Udayana. Vedāntadeśika himself has cited Udayana frequently in some of his works, agreeing with his views in some cases and challenging them in others. Varadaviṣṇumiśra's contribution is given a detailed treatment in this article.—Author.

410. Veezhinathan, N. :—*The Vedāntaparibhāṣā-Saṅgraha*.

AORM, XXX, Pt. 2, 1981, pp. 1-4.

Of the four human ends, *dharma*, *artha*, *kāma* and *mokṣa*, the last one is supreme. It is eternal while other three are non-eternal. *Mokṣa* is manifested by the knowledge of *Brahman*. In order to achieve *mokṣa*, the nature of *Brahman*, its knowledge and the means therefore be explained.—A.D.W.

411. Varadacharya, V. :—*Prapatti*.

JORM, XLII-XLVI, 1972-77, pp. 46-56.

Life in this world is full of miseries. Sages and learned men of our land had sought successfully the means and have enunciated to be three in number, namely, *Karma*, *Jñāna* and *Bhakti* according to the capacities of the individuals concerned. Experience reveals that none of these means is so easy for putting into practice. Those who adopt them are not sure of reaching the goal in their life time. Rebirth for them is inevitable to continue the course.

The Vaiṣṇava school has, therefore, chosen to instruct people of this school to adopt the path of self-surrender called *Prapatti*. It is to be practised only once and all are eligible for this without any distinction based on caste or sex, unlike the three means which are forbidden for those who do not have *upanayana*. *Prapatti* is held as the foremost means for attaining *mokṣa* both for the learned and the unlearned. Deep study of the works on philosophy and religion is not required to understand this system. Self-surrender is defined as the mental condition of the soul to make a request to God for this unbounded mercy.—D.D.K.

412. Warriar, A.G.K. :—*The Logic of Nivṛtti in Advaita.*

Br. V, XLIV-XLV, 1980-81, pp. 229-240.

In contrast to *pravṛttam karma* whose spring is desire for fruit, either in this world or in the worlds to come, and which is aimed at prosperity, *sukhamābhyudayikam*, *nivṛttam karma* is rooted in an attitude of aversion to the empirical world, characterized by desirelessness and inspired by knowledge. The term *nivṛttam* shows that this type of activity leads the agent away from the empirical world while *pravṛttam karma* maintains it.

Under the headings of the *sthitaprajña*, *guṇātīta*, etc., *Gītā* supplies the classical records of such experiences. They may be taken as word-pictures of *Jīvanamuktas*, who are liberated in embodiment and are examples of *nivṛtti*. Their state has been styled as *brāhmī sthiti*. Undisturbed by the slightest worldly desire, free from pains and pleasures, they are true witnesses to the sole reality of *ātman*. The sphere of eternal awareness where he lives and moves is a kind of night for others. It would be an error to ascribe any sort of activities to a *nivṛtta* who has neither will nor egoism.

Śaṅkara declares the actions of the *muktas* and of those who are born with full enlightenment are not egoistic and so are not actions at all. *Nivṛtti* entails renunciation of egoistic actions, systematic cultivation of *satva* and the ultimate achievement of self-abidance.—A.C.D.

413. Yocum, G.E. :—*Tests of Devotion Among the Tamil Śaiva Nāyaṇmārs.*

JORM, XLII-XLVI, 1972-77, pp. 66-71.

The stories of the 63 Nāyaṇmārs have been a major component of the Tamil cultural heritage since the 12th century when Cēkkiḷār wrote his *Periyapurāṇam*. *Tiruttoṇṭattokai* by Cuntaramūrtti (18th century), *Tiruttoṇṭar Tiruvaṇṭāṭi* of Nampi Āṇṭār Nampi, *Agastya Bhakta Vilāsa*, the *Upamanyu Bhakta Vilāsa* and such other works of the Śaiva saints have been a source of inspiration for the South Indian literati. These stories of saints have found their way into other cultural media—ritual, sculpture, painting, song, oral story-telling and film. The present article describes the true nature of saintly devotion of the Nāyaṇmārs, e.g. Māṇakkañcārār's daughter gave her hair to a saint on the day when she was to be married, Circuttoṇṭar who assisted by his wife killed and cooked their only son in order to satisfy the bizarre requirements of an ascetic, i.e., Śiva disguised. Similar other stories have been related.

The stories of the devotees being tested are not the whole of the *Periyapurāṇam*, they do highlight some salient qualities of sainthood. What seems most striking in these accounts is the singular absence on the part of the devotee of any sense of ego. Though they are householders, none are attached to the mundane objects or relationships on associates with ordinary life in the world. Rather, their only attachment and what a one-pointed, single-minded attachment it is—is to Śiva and his *bhaktas*. When Śiva tests them, there is no struggle. Their acceptance of the most outrageous demands is immediate and complete. Though there is great variety in how the *Nāyaṁmāra* express their devotion, all are characterised by a style of total surrender to god.—D.D.K.

XIII—POSITIVE SCIENCE

414. Abraham, G. : — *Algebraic Formulae in the Pañcasiddhāntikā*.

JORM, XLII-XLVI, 1972-77, pp. 154-158.

Varāhamihira's *Pañcasiddhāntikā*, a treatise on Indian astronomy has been elucidated with examples by George Abraham. Varāhamihira was a doyen among astrologers of the 5th century. His algebraic formulae which appear to be crude, were the only models, available at a time when there were no scientific instruments to have a chronometrical study of astronomical phenomena. The length of day light, the gnomon shadow, longitude of the sun, motion of the moon-linear variation, moon's velocity, longitudes of the heliacal rising of the Jupiter and the Saturn have been discussed in a very simple style. — D.D.K.

415. Chauhan, D.V. : — *Rta, Sabardugha and Āka in the Rgveda*.

ABORI, LXI, Pts. 1-4, 1980, pp. 211-219.

In this article the Afghanistan autochthony of the Rgvedic Aryans is accepted. It also has been established that the Rgvedic Aryans are Indo-Europeans. Indo-European linguistic heritage has to be scrupulously identified and assessed. Post-Rgvedic literature, Sanskrit and Prakrit, has lost some of the traits of this heritage. This has already been noted by Grierson and others. With this background in sight, an attempt is made to understand *rta*, *sabardugha* and *āka*.

Rta has been a delusive term for the Indologists. Roth, Grassman and Geldner all thought it to be both adjective and substantive, and in each case having more than one meaning. But Lüders has now very convincingly shown that in the *Rgveda*, *rta* is never used as an adjective, but always as a substantive, and that it has only one meaning 'truth'.

The Rgvedic root *r* is an Indo-European term existing in all main languages. In the Greek language it is *ra*, *ar*, in Balto-slav *ir*, *ur*, in Zend *ir*, etc. In the Lithuanian *ir*, means, 'to row', Entwistle and Morison have noted IE-*lei* 'flow' with Lithuanian *lietuva* 'riparians' and Latin *litus* 'shore', *littoral* 'coastal'. Burrow records the *r*, *rnoti* 'rises', *rechatī* 'goes', *ūrmi* 'wave' and *ūrmya* 'undulating' from the root *r*. *R*, *tyarti* occurs many times in the *Rgveda*. Similarly this *r* has been used in different parts of the word, which has been discussed in this paper.

The term *sabardugha* occurs 12 times in the *Rgveda*. Burrow has observed that *sabar*—is an obsolescent stem preserved as the first member of the compound and has related to *savar*, *savana* 'milked at the soma-pressing'. It is an IE stem with equivalents German *saf*, *saft*, Eng *sap*, Latin *sapio*, *sapor* 'juice'. *Sabardugha* means dripping water and applied, directly or impliedly to *rta* in the *Rgveda* and describe the same phenomenon of the oozing of snow. The word *sabardugha* also has been elaborately discussed in detail.

The terms *akū-pāra*, *ākī*, *āke* and *āke-ni-pa* has been found at several places in RV. Mayrhofer has recorded that *akū* in *akū-pāra* is only *āka*, Latin *aqua*, 'water', 'river'. *Āka* means 'snow'. *Ak* and *av* 'to flow', *avata* in the RV meaning 'a stream', *ap* 'water' and *āp* 'river' indicate their cogenerity to the IE *ākw*, labio velar occulsive. This term was constantly used at a certain period by the Rgvedic people in the Pamir tract. Ak-su is the name of a tributary of Tārim river. There is Ak-lāsh town at an altitude of 12,600 ft. The AK—baital pass lies in the Gorno Badakhshan area of Soviet Tajikistan, to its east lies AK Berdi, AK Chiragh and Axajan-bulāk towns. The paper concludes with the remarks that *rta* and *sabarduh* are IE stems, but *aka* is an Indo-Iranian ugate, retained in Iranian only. —D.D.K.

416. Gail, Adalbert : *Planets and Pseudoplanets in Indian Literature and Art with Special Reference to Nepal*.

EW, XXX, Nos. 1-4, 1980, pp. 133-147.

Nakṣatras (twenty-seven or twenty-eight fixed star groups) play an important part in Vedic scripture. But it is not clear if the planets, in contrast to the fixed stars, were observed as such.

In the Epics, *graha* is primarily a terminus technicus for a circle of five planets. These five planets are to be understood as being Budha, Śukra, Maṅgala, Bṛhaspati and Śani which like the sun and the moon revolve around the mountain Meru. An expansion of this pentad of planets to nine is indeed indicated in the *Mahābhārata*, but it is not yet clearly adopted. This perception of the sun and the moon as planets seems to be based on the passages where they are called Masters of the planets. Rāhu (Svarbhānu) is another planet which is larger than the sun and the moon. The ninth and the last planet appearing in the Purāṇās is the Comet god Ketu. Rāhu's activities are mythologically founded upon the narrative of the churning of the Ocean of Milk. Next to the puranic testimony, the oldest evidence concerning Ketu is the *Yājñavalkyasmṛti*, where Ketu is named as one of the nine *grahas*.

In the Veda, the demon Svarbhānu is made responsible for the eclipse of the sun. Astronomers Āryabhaṭa and Varāhamihira reject

such pre-scientific conceptions about the eclipses. To the author it appears as totally improbable that the Indians independently formed the conception of Rāhu as being "head and tail of a *nāga*". He gives the probability of the idea being adopted by the Indians when the Near Eastern dragon became the *nāga*. Remarks by Alberuni lead us to the problem of Ketu as a *graha* or planet.

The oldest evidence of Indian representation of planets comes from the Sarnath school : it is the right half of a door lintel, upon which the planets Bṛhaspati, Śukra, Śani and Rāhu are to be seen. All reliefs of the eastern school of Bihar and Bengal show nine planets. In Orissa, the *aṣṭagraha* concept was maintained for quite a long time, exactly upto the end of 10th century. The worship of *navagrahas* was started in Southern India in 11th century. The planet gods are first represented here, mostly in the round on pedestals, in niches or even in their own small temples. The 17th century is very important for the development of art in Nepal's history. Most of the royal places and temples belong to this period. Author describes in detail the *aṣṭagrahas* as temple decor on two Nepalese temples. The comparison of the *aṣṭagrahas* on Hindu temples in Patan with iconographic texts makes it clear that there exists a specific closeness to the Buddhist texts of Bengal and Nepal. But until now, we hardly know Hindu iconographic texts concerning the world of gods in late Hinduism in Nepal.—M.R.G.

417. Jain, Anupam :—*Ṣaṭtrinśikā yā Ṣaṭtrinśatikā* (*Ṣaṭtrinśikā or Ṣaṭtrinśatikā*). (Hindi).

J Ant./JSB, XXXIV, No. 2, 1981, pp. 31-40.

The purpose of this article is to eradicate hallucination and misnomer regarding the authorship of *Ṣaṭ-trinśikā* or *Ṣaṭ-trinśatikā*, a treatise on mathematics written by a Jaina scholar named Madhava-chandra Traividya, in the later half of the 10th century. Mss. copies of this work are available in different libraries in India. This work is analogous to *Gaṇitasāra-saṁgraha* of Mahāvīracārya (850 A.D.)—a Jaina scholar.

This work comprises 5 cantos, about 50 pages and has 36 topics in all. There have been many namesakes of the author, but he was the student of a famous Jaina scholar namely Nemichandra Siddhanta-chakravarti. —D.D.K.

418. Narayanaswami, V. : *Planning Diet for Health*.

JORM, XLII-XLVI, 1972-77, pp. 159-164.

Āyurveda advocates right use of food for human beings not only

for the growth but also to sustain health and if disease comes how to feed the patient. The principle is more to prevent diseases than to cure them. Three things are important in medical science, medicine (*auśedha*), diet (*anna*) and activity (*vihāra*) to keep the normalcy of the body and mind and to bring comfort. *Āyurveda* advocates both vegetarian and non-vegetarian diets not only for healthy persons, but also for unhealthy persons. *Sātmīyatā* is essential, i.e., one should have food for which he is used to, be it medicine or diet. The uncongenial food will not help the growth of a person. Diet of an individual depends on the availability of food in the region. And people in the region by experience find out what is wholesome and good for growth and what is injurious and prevents growth. By tradition and custom based on the experience of the forefathers, dietary regulations have been adopted by successive generations of people in the climatic condition—the question of vegetarian and non-vegetarian does not count since in *Āyurveda* there is no place either for sentimentality or emotional involvement. That is why the characteristics of every known animal are described and the reaction caused by them when taken in both in health and ill-health is described. *Aṣṭāṅga Hṛdaya* has indicated utility of different types of vegetables, cereals, oils, animal fats—their substances and potency.

Suśruta Samhitā a classical text of 3rd century B.C. described food and regimen for pregnant ladies—advising food for proper growth of the foetus—after delivery and during the period of lactation, the grown ups and the old people. The article concludes with a quotation from *Taittirīya Upaniṣad* about the importance of food. Food is the eldest born among the beings, therefore, it is the medicament for all. D.D.K.

419. Sarpotdar. M. :—*Scientific and Technical Contents in Kauṭilya's Arthaśāstra.*

JASB, LIV-LV, 1979-80, pp. 158-162.

The Vedic age created vast and varied literature which is speculative in nature. During the 4th century B.C. for the first time, we see a secular work like Kauṭilya's *Arthaśāstra*, a treatise on politics. Ancient Indians had come into contact with the Persians and the Greeks, which seems to have brought the change in the attitude of society. *Arthaśāstra* presents an advanced society with strong centralised government; having a definite state policy and looking after every aspect of mundane life. It is an encyclopaedic work and a store house of information on science and technology.

Kauṭilya does not seem to believe in auspicious or inauspicious influence of the stars over the destiny of men and kings. In fact, he

condemns frequent consultation with astrologists by rulers. He devotes a chapter on giving various clues to locate mineral deposits which is no less modern. The treatise is full of scientific and technical contents which have been highlighted by the author bookwise. — D.D.K.

420. Varma, Kailash Chandra :—*Astronomical Lore of Observational Nature Possessed by the Vedic Aryans and Some Extremely Primitive African, Australian and South American Tribes : A Comparison.*

ABORI, LXI. Pts. 1-4, 1980, pp. 101-130.

Astronomical lore of observational nature possessed by some extremely primitive African, Australian and South American tribes is based on Nilsson's remarkable treatise "Primitive Time Reckoning". The astronomical lore possessed by these tribes is truly astonishing. He writes that time indications from the phases of climate and nature are only approximate : they themselves, like the concrete phenomena to which they refer, are subject to fluctuation. The Banankole (a tribe), for instance, are indifferent as to whether the rainy season opens so much earlier or later. The days are not counted exactly. The Kiwai Papuans compute the time of the invisibility of a star. Primitive man rises and goes to bed with the sun. The Greece calendar is based on the stars. An account of the Bushmen, a primitive tribe of Africa shows how extremely primitive peoples may also observe the rising of the stars and worshipped them. The Western Victoria (Australia) people connected certain constellations with seasons. The winter stars are Arcturus (*Svātī*)—who is held in great esteem since he has taught the natives to find the papue of wood-ants, which are an important food in August and September. They also knew some other stars. The South American Indians knew some constellations by which they calculated seasons. The natives of Brazil, Egypt, Bougainville Straits, Lambutjo, Ancient Greece knew *Kṛtikā* and some other *Nakṣatras*. Similar is the case with other nations of the world.

Indian astronomers had vast knowledge of the lunisolar system. Sir Thomas Colebrooke, the greatest alround Indologist produced by the western world, had already acknowledged this fact. It has also been established that pre-Siddhānta astronomers knew the "prcession of the equinoxes", the first version of *Sūryasiddhānta* dates back to sixth century B.C. and that Heraclitos borrowed the concept of the Great year of 10,800 years and Berossos borrowed the cosmic cycle of 4,32,000 years from *Śatapatha Brāhmaṇa*. None of these concepts were formulated by an ancestors of Mundas or Dravidians or the other non-Aryan-language speakers of India.

The learned author has strongly criticized the western Indologists who have established wrong theories about Āryans and their vast knowledge of astronomy and other branches in the Universe of knowledge. - D.D.K.

XIV-SOCIAL AND ECONOMIC INSTITUTIONS

421. Aithal, P. :—*On the Cāturmāsya-prayoga of Anantadeva.*

Br. V, XLIV-XLV, 1980-81, pp. 486-505.

The name of Anantadeva is very well-known in the Śrauta and Smṛti literature. Among his several works, the Smṛtikaustubha has been very popular and recognized as authoritative by the High Courts in India. With regard to the biographical details of the author some informations are available. He was a great-great grandson of the famous Marāṭhā saint Ekanātha [> Anantadeva(I) > Āpadeva > Anantadeva (II)]. His patron was Baz Bahadur Chandra of Almorah and Nainital (A D. 1638-1678).

One of the important works which are thirty-four in number, is the Cāturmāsya-prayoga. This work is widely used and valued by the priests in the Śrauta ceremonies throughout India. In fact, two books by the same author are found with the same title. Actually, one is according to the Baudhāyana tradition while the second belongs to the Āpastamba. The importance attached to this work because of not only for its use as a guide to priest describing the course of ritual procedure but also for its detailed presentation and discussion of divergent views of various authorities on the subject including commentaries on the sūtras of different Vedic schools. In this work not only the various conflicting views of different authorities are merely presented but also their solution are arrived at.—A.C.D.

422. Byrsky, M.C. :—*Is Manu's Varṇadharma an Obsolete Sociological Concept?*

Br. V, XLIV-XLV, 1980-81, pp. 654-661.

In the *Puruṣa sūkta* of *Rgveda*, there is found the myth of creation of the four Varnas. In spite of view generally accepted that this myth gives divine justification of what was to become hereditary and unequal division of the society. We believe that much important is the fact of mythical incarnation of divine thought and speech in the form of the *Brāhmaṇa*, power and authority as *Kṣatriya* productivity and wealth as *Vaiśya* and exertion and toil as *Śūdra* symbolized as divine feet. Manu expresses this idea as knowledge, power and wealth cause the former three Varnas respectively. But the cause of a *Śūdra* is only birth and

neither skill nor experience. Yet elsewhere, it is stated that *Śūdra* is toil. This mythological expression is a perfect basis also in accordance with the scientific view for not so much the stratification of the society but rather its compartmentalization. In fact it does not have any inequality, discrimination or degradation of one section of the society which is seen in the later practice in India. Stefan Kurowski, one of the leading economic expert of the Solidarity trade union of Poland, proposes such basic stratification of society with four Greek names *cratos* (authority) *pleutes* (wealth) *ergon* (work) and *epistem* (knowledge). — A.C.D.

423. Chattopadhyay, Aparna :—*Inter-caste Marriages in Ancient India in the Light of Kathāsaritsāgara*.

VUOJ, XXIII, 1980, pp. 9-14.

The work *Kathāsaritsāgara* (KSS) is based on Guṇāḍhya's *Bṛhalkathā* a work of early Christian era, with stories which go back to much earlier ages. Several instances of *anuloma* marriages, i.e., those in which men of superior caste married girls of next inferior caste and of *pratiloma* marriages, i.e., those in which men of inferior caste married girls of superior castes, as given in KSS have studied in the paper.—A.D.W.

424. Dange, S.S. :—*Mirror in Ritual Symbolism*.

JASB, LIV-LV, 1979-80 pp. 31-34.

See Under Sec. XI.

425. Krishna, B. :—*Socio-Economic Background of the Gurjara-Pratihāra Art*.

VII, XX, Pts. 1-2, 1982, pp. 243-249.

The rule of the Gurjara Pratihāra dynasty between 8th to 10th century in the Gangetic region centering Kanauj, saw a great cultural renaissance which is testified by the still extant remains in the form of temple art and architecture and the epigraphs of the period. The temple sites indicated in the concerned inscriptions need to be systematically explored and studied. The sociological and economic background leading to such prolific creation of art and artists in the then society, the conducive atmosphere and the wide-ranged patronage to art-activity are fascinating. The economic prosperity, freedom of movement, corporate life, religious atmosphere and catholicity of the rulers, and their least interference in the matters of culture and religion and other factors can

explain the wide spread of art-activity in the Gurjara-Pratihāra period.—S.M.M.

426. Kuppuram, G. :—*Brahmin Through the Ages—with Special Reference to the Decline of Brahminism in Tamilnadu.*

QRHS, XX, No. 4, 1980-81, pp. 24-32.

See Under Sec. XI.

427. Prasad, S.N. :—*A Note on Widow-pension in Somadeva's Kathāsaritsāgara.*

PPB, IX-X, 1981-82, pp. 71-73.

On the basis of evidence provided by the *Kathāsaritsāgara* of Somadeva the author shows that in ancient times the widows used to get one fourth of the salary of their deceased husbands as pension.—Author.

428. Reddy, N.K. :—*The Vaiśyas and Other Trading Communities in Early and Medieval Andhra (A Study Based on Inscriptions).*

VUOJ, XXV, Pts. 1-2, 1982, pp. 71-81.

See Under Sec. IV.

XV-VEDIC STUDIES

429. Aithal, P. :—*On the Cāturmāsya—Prayoga of Anantadeva.*

Br. V, XLIV, XLV, 1980-81, pp. 486-505.

See Under Sec. XIV.

430. Apte, Usha M. :—*The Kol Marriage.*

BV, XLI, Nos. 3-4, 1981, pp. 78-85.

The Kols one of the Munda tribes of Madhya Pradesh is one of the primitive tribes residing in the North Eastern parts of the state. Russel associates the word Kol with the Santali word *hara*, a **man**. The Kol marriage is generally polygamous. The second marriage is not celebrated with the pomp and show. Generally, the older brothers and sisters get married before the younger ones. A person with physical or mental disabilities finds it difficult to get married. Child marriage seems to be a practice. The Kols accept marriage of widows and divorced women. They have five types of marriages 1. Regular, i.e. By negotiations, 2. By elopement, 3. By forcible application of vermillion, 4. By intrusion and 5. Remarriage.—M.R.G.

431. Bhandari, V.S. :—*Avabhyrtha and The People.*

JASB, LIV-LV, 1979-80, pp. 1-3.

See Under Sec. XI.

432. Chauhan, D.V. :—*Rta, Sabardugha and Āka in the Rgveda.*

ABORI, LXI, Pts. 1-4, 1980, pp. 211-219.

See Under Sec. XIII.

433. Chouhan, Netrasingh :—*Maharṣi Vasiṣṭha tathā Unakā Putra Śakti (Maharṣi Vasiṣṭha and his Son Śakti). (Hindi).*

VB, XXI, Nos. 3-4, 1980-81, pp. 1-9.

The seventh *maṇḍala* of the *Rgveda* is attributed to Vasiṣṭha who is also equally extolled in Vedic, post-Vedic and classical Sanskrit

literature. The incident of the sons of Vaśiṣṭha being killed, has found a mention in more or less different ways in *Taittirīya*, *Kāthaka* and *Maitrāyaṇi Saṁhitās*; *Kauśītaki*, *Śāṭyāyana Pañcaviṁśa* and *Jaiminīya*, *Brāhmaṇas*; *Nirukta*, *Bṛhaddevatā*, *Revidhāna*, *Rāmāyaṇa*, *Mahābhārata*, *Manusmṛti*, *Sarvānukramaṇī* of Kāyāyana and its commentary *Vṛttivedārtha dipikā*; *Rgvedabhāṣya* of Mādhava and Sāyaṇa and in the *Nītimañjarī* of Śrīdyāviveda.

According to *Śāṭyāyana Brā.*, *Tāṇḍya Mahā-Brā*, etc., Śakti is the name of the son of Vaśiṣṭha. A survey of the relevant literature shows that the theme in *Manu-Smṛti*, *Anukramaṇī*, *Reveda-bhāṣya* and *Nītimañjarī* was influenced by Vedic and Brāhmaṇic literature and *Bṛhaddevatā*. The story of *Mahābhārata* in this regard is construed as a later development. — S M M.

434. Dange, S.A. :—*The Eye of Prajāpati*.

JASB, LIV-LV, 1979-80, pp 27-30.

The eye has often been associated with the light in the cosmos; and there is a well founded myth that the Sun and the Moon were produced from the eyes of the primordial man, or that his eyes are the same as the said luminaries. The highest step of Viṣṇu is identified with the sun, who is also called the 'eye' of Mitra, Varuṇa and Agni, and when Atri resorted the 'eye' of the Sun in the sky, it indicates the orb of the Sun. In an interesting image, the Sun is said to be spreading the 'eye' of Mitra and Varuṇa, which is said to over-see the worlds where the complex; for, it has the twin shade : (i) The 'eye' is the Sun. (ii) The Sun spreads the 'eye'. The *Rgveda* seems to make a difference, between the *akṣi* and the *cakṣu*, though the point cannot be stressed too hard, the former indicating the human or the individual eye and the latter the cosmic one. On the cosmic plane, in the image of the Sun, two things get clear (i) The fertilizing fluid and (ii) the gait. It is the first one that gets associated with the fertility-myths in the later literature, and the second one being the usual quality of the Sun, there being nothing very new or particular about it. According to *Mait. Saṁhitā*, the left eye of Prajāpati got swollen; the drops that fell down from it turned into rain. But the belief goes a step further and says that the pupil from the eye of Prajāpati fell down; from it was produced barley. According to *Śatapatha Brāhmaṇa* Varuṇa pressed the eye of Soma; from it was produced the horse, tears from the eye of Soma became barley. Prajāpati formed a sexual pair of himself as fire and the earth as the female. Thence was produced an egg; from it *aśru* was produced the *prṣṇi-aśman* (cloud). And from the next pair, which is the sun and the sky (female), an egg was produced; from the solid the Moon was produced, and from the *aśru* were produced the stars and the constellations. The eye and

the tear have, thus, a gradual and polished development in the Vedic sphere.

A similar myth is available from ancient Egypt, where the eye of Atum is said to have been sent in search of his twin children Shu and Thefnut, in the primeval waters of the Abyss, Nun. The eye is the Sun. In another Egyptian myth regarding the eye of the Atum, the primeval High God, wept in the primeval waters; and from the drops mankind was produced. The creative tears of the Egyptian sun-god Ra was believed to cause the Nile to be flooded.

In Babylonia, Assyria and ancient Egypt alike, corn-deities were "weeping deities", that shed fertilizing 'tears'. The eye of Prajāpati, being the Sun has a mixed conceptual base. It is that of light and water together. There is another mythology in the Vedic ritual-symbolism, the cups called Śukra and Manthin are said to be the two eyes—the Sun and the Moon respectively. The eye-myth of the priest Śukrācārya does not occur in the *Mahābhārata* or any other Purāṇa; but, there can be no doubt that it was floating in popular belief. And it has the same motif, that of the solar 'Eye' of Prajāpati, that sheds the fertilizing fluid. D.D.K.

435. Dange, S.A. :—*Features of Tantrism and the Veda*.

JORM, XLII-XLVI, 1972-77, pp. 78-88.

See Under Sec. XIIB.

436. Deshpande, I. :—*Some Rgveda Stanzas in the Āraṇyakas*.

CASS, VI, No. 8, 1982, pp. 115-121.

The Āraṇyakas, the supplementary books to the Brāhmaṇas, interpret the Vedic *mantras* according to their own philosophical way. The idea that the Sun is an important agent of generation in the soul of that moves and stands (RV I 115.1) is substituted by the concept of *Arāṇa* is the Āraṇyakas. The RV passages are thus, interpreted in a philosophical manner.—G.U.T.

437. Deshpande, M.M. :—*Announcing a Critical Edition of the Śaunakiyā Caturādhyāyikā (alias Whitney's Atharva-Veda Prātiśākhya)*.

Br. V, XLIV-XLV, 1980-81, pp. 241-252.

Whitney published the first edition of *Atharvaveda Prātiśākhya* (AP) based on a single Ms. found in Berlin, in 1862. This Ms. was in very

bad shape, defective and showing lacunae at several points. Another text of AP was published from Lahore in 1923, based on six different Mss. by Vishva Bandhu Shastri. In 1939 Surya Kanta Shastri published another text of this treatise from Lahore. During almost the same period, S L Katre published the text of *Kautsa-Vyākaraṇa* which was identical with AP.

Now, four fresh Mss. of this text have been found by the author. These Mss. will cast new light upon the missing links of this important text. The new edition of this text with three different commentaries shall open many new dimensions for the study of the *Atharvaveda* and its ancillary literature.—A.C.D.

438. Devasthali, G.V. :—*Rgveda-Vyākhyā Mādhava-kṛta : Some Salient Features.*

JASB, LIV-LV, 1979-80, pp. 40-50.

Mādhava's commentary on the RV is not only older than that of Sāyaṇa, but possibly one of the oldest commentaries on it; but it is not found in full. It differs from Sāyaṇa in many respects. It is simple and occasionally studded with some remarks, discussions and references which are quite interesting at the same time thought-provoking. His most important work is *Mādhavānukramāṇī* on RV which throws light on those parts of RV which have not been illustrated in the other eleven parts of the *Anu.* His method of giving the right meaning of the words is unique. Take, for example, the comm. on RV 1.1.1. There *āgnim īle* is paraphrased by *agnim staumiyadivā yāce*, thus simply pointing out the other possible meaning, both equally acceptable; and then follows the etymological explanation of *agni* as given by Yāska, and having its basis in the *Vājasaneyaka*. Then comes *purohitam*, explained as *āhavanīyam* justified by *sa hi purastān nihitah*, then follows another explanation of *purohitam* as *pr-metāram*, again justified by *tam hi puraskurvanti*. Then is taken *yajñasya devam* paraphrased by *yajñasya svāminam*. This is followed by etymological meaning of *yajña* and *deva*. Then comes *rtvijam*, which is paraphrased by *yaštāram*, and the etymology of *deva* and also of *rtvij* is given in a line in support, namely RV 10.2.1. Then follows *hotāram*, which is clarified by *devānām hvātāram*, supported by Aurnavābha. Sometimes he merely supplies a word to complete the sentence, e.g. to *tāsmā indrāya gāyata*, he adds only *stotram iti*. Sometimes after explaining *re*, he gives what the author has in mind behind the spoken words, e.g. on *utā bruvantu no nido nir anyātaś cid ārata/dādhānā indra id duvāh*. He remarks : *indraparicāraṇam hi nityam anāstikānām*, which, infact, reveals the mind of the speaker himself.

M. has also shown his knack of bringing out the force of the similes and explaining their significance. He is also well aware of the importance of parallel passages in support of his interpretation of a word, a phrase or a sentence. He often quotes Pāṇini, Śākalya, Yāska. Uvaṭa, Śākala, Gārgya, Kaṇva etc.

All these features make Ms. commentary (and also his *anukramaṇīs*) a work of signal importance in the field of Vedic interpretation, particularly because he has given us glimpses of the principles, which he has generally followed and possibly very clearly explained and even illustrated. — D.D.K.

439. Gonda, J. :—*Translating the Veda*.

Br. V, XLIV-XLV, 1980-81, pp. 1-14.

Those who make it a rule to translate terms belonging to Vedas always by one and the same word of a modern language on the assumption that these words are equivalent are grossly mistaken. They seriously risk misinterpreting the original text making it more or less unintelligible. It does not mean that one should not try to translate a Vedic passage in the manner where an exactly same text appears in the context.

As a rule synonyms are words whose ranges of usage are very close to each other. Real synonyms are extremely rare. A translator should try to reproduce the meaning of a word by different words however difficult it may be. Actually, the large number of important 'synonymous' words is one of the difficulties which are often faced by a translator of Veda.—A.C.D.

440. Joshi, J.R. :—*Mythology in Vedic, Pāli and Ardhamāgadhī*.

CASS, VI, No. 8, 1982, pp. 11-19.

Many concepts of Vedic mythology and those of Buddhist and Jaina mythologies were different from each other. But the Vedic mythology was not totally rejected by the new religions. It was employed for the use of new ideals with necessary modifications. The general outline of these mythologies provide us with a significant aspect of comparative mythology the details of which helps a student of Vedic mythology on the one hand and of the Buddhism and Jainism on the other. This becomes clear when we study the deities like Bṛhaspati, Kubera, and Gandharva. Original nature of a Vedic deity is often confirmed by the details available in Pāli and Ardhamāgadhī sources.—G.U.T.

441. Kantawala, S.G. :—*RV.I. 154.6 : A Study in Sectarian Interpretation.*

JORM, XLII-XLVI, 1972-77, pp. 72-77.

Vallabhācārya is one of the great ācāryas who have commented upon the *Brahmasūtras*. He is the exponent of Pure Monism school of philosophy which considers Lord Kṛṣṇa as the highest *Brahman*. This paper discusses RV.I. 154.6 in the light of Vallabha's interpretation. The RV under consideration is as : *tā vām vāstūny uśmasi gamadhyai*, etc. H.D. Velankar translates as : "We desire to reach those dwelling places of you two where there are many horned and untiring cows. Here surely it is that highest footstep of the wide-striding bull richly shines down". Vallabha has translated as follows :—

"We long to obtain (such) things, i.e., abodes related to you both (i.e. Bhagavān and the *antaraṅga-bhaktas*), having cow-auspiciousness-bringers and having many horns. Here (on this earth) it (i.e. Gokula) is that highest place of wide renown and the fulfiller of wishes shines in multiform in this world (alas ! which the *Śrutis* are incapable of perceiving).

It is evident that Vallabha has explained the RV in keeping with his philosophy and religion and has tried to trace the antiquity of some of his thoughts from the Rgveda -- D D.K.

442. Lal, S.K. :—*Metonymy in the Rgveda.*

CASS, VI, No. 8, 1982, pp. 21-26.

Metonymy is one of the devices used by the Vedic poets for the sake of bringing about brevity. While studying the interpretations of words viz. *pakvam* (RV II.40.2), *bṛhat* (RV II. 7.4, 27.4), *pṛthivyām* (RV II 3.1), *mānuṣāt* (RV II. 3.3), *āyuh* (RV II. 32.1), *prati* (RV II. 1.8), *nāṭyaḥ* (RV II. 35.1), *sindhuh* (RV II. 25.5), *ṛtu* (RV II. 13.1), *dhunim* (RV II. 15.5), *ajavasah* (RV II. 15.6) and *javinībhiḥ* (RV II. 15.6) in the light of Sāyaṇa's commentary we came to know how the device of metonymy is used in the RV. - G.U.T.

443. Maan Singh : *Vedon men Rāṣṭriya Bhāvanā (National Consciousness in Vedas).* (Hindi).

KJIRSA, III, Nos. 1-2, 1980-81, pp. 39-44.

Relates with Vaidika citations the availability of love for the country, nationalism and national consciousness among the contemporary people.

During Vedic period even if country was divided into many parts but the basic aspirations of the people had unified India from Himalayas to Cape Comarin. Relates that *viśa* was considered in *Aitareya Brāhmaṇa* synonymous with India and the king's duty commenced with salutation to motherland. Further cites *Vājasaneyī-Saṃhitā* referring to national prosperity, physical and mental growth of all the people. Also refers to the secular *sūkta* of *Ṛgveda* for national solidarity. Concludes with a desire of love and affection for all as depicted in *Atharva Veda*. N.K.S.

444. Mahdihassan, S. :—*Parisrut the Earliest Distilled Liquor of Vedic Times or of About 1500 B.C.*

IJHS, XVI, 1981, pp. 223-229.

See Under Sec. XI.

445. Mohendile, M.A. :—*Nirukta Note XXI, Once Again Ratharyati and Samtavitvat.*

Br.V, XLIV-XLV, 1980-81, pp. 96-103.

See Under Sec. IX.

446. Mone, N. :—*Sāyaṇa on the Accentuation of Tápyamāna in AVŚ III. 10. 12.*

CASS, VI, No. 8, 1982, pp. 53-56.

Sāyaṇa sometimes has the readings in the AV which agree with the texts other than *Atharvaveda Śaṃmaka*. In AVŚ III.10.12 the reading is *tápyamāna* (with accent on the second syllable). But from the interpretation which has been given of this word by Sāyaṇa, it appears that Sāyaṇa has accepted the reading *tápyamāna* (with accent on the first syllable). It is possible that Sāyaṇa might have a different text of the AVŚ than the one available to us. — G.U.T.

447. Narhari, H.G. :—*Some Atharvavedic Names of A Cow.*

Br. V, XLIV-XLV, 1980-81, pp. 104-106.

The *Atharvaveda* abounds in epithets for different types of bulls, cows and calves. Some of them are special to this Veda only and are not known to the rest of the Vedic literature. The estymology of the five

words of these epithets culled from the *Kauśikasūtra* of this Veda which have the same meaning as 'Cow' such as :—

1. *Apavātā* : According to Dārila's explanation this term means 'a cow which has lost her love for her calf' : The portion *Vātā* appears to be related to *vanana* 'to be won' which is not suitable in this context.
2. *Aṣṭakyā* : This epithet means 'a cow employed in the *aṣṭakā* performance'.
3. *Pumsī* : This epithet indicates 'a cow which has brought forth a male calf'.
4. *Karkī* : This word denotes a 'female calf' while Bloomfield takes it for a 'white calf'.
5. *Sīrā* : According to Dārila's explanation the word means 'an ox at the plough or a draught-ox'. Normally, this word would mean only 'a plough'.—A.C.D.

448. Palsule, G.B. :—*Verbal Forms Peculiar to the Ṛgveda, Maṇḍala VI*.
Br.V, XLIV-XLV, 1980-81, pp 304-319.

The paper seeks to study—the verb-forms of *Ṛgveda*, Maṇḍala VI, only to see whether there are any tendencies peculiar to the authors, whether the forms betray any preferences, likes and dislikes of those author, in the matter of verbal roots, in the choice of different tenses and moods, in the use of voice and in certain formations.

Out of a total of 1065 verbal forms found in this Maṇḍala; the number of forms which are almost absent elsewhere, amounts to 149. A list of these forms alongwith a brief description is given in this paper.—A.C.D.

449. Rau, Wilhelm :—*A Note on the Donkey and the Mule in Early Vedic Literature*.

Br. V, XLIV-XLV, 1980-81, pp. 179-189

See Under Sec. XI

450. Rocher, Ludo :—*The Meaning of Purāṇa in the Ṛgveda*.
WZKS, XXI, 1977, pp. 5-24.

The purport of this paper is to present a polemical discussion over the semasiology of the term *purāṇā* which occurs sixteen times in the

RV. and twice in the *RV.* Khilas in different forms as *purāṇī*, *purāṇām*, *purāṇyoh*, etc. The author remarks that Sāyaṇa is not very imaginative in his interpretation of *purāṇa*. He derives *purāṇa* from *purā⁺-tana* and accounts for the absence of -t- by a *nipātana* "irregular usaga". The accent on the last syllable in *purāṇā* remains equally unexplained : it is due to a *vyatyaya*. Hence, in most cases Sāyaṇa interprets *purāṇā* as *purātana*, a form which is current in Sanskrit literature at a later stage but which does not itself appear in *RV.* The interpretation *purāṇyā purākṛtāyā* is a variant within the same category. Elsewhere Sāyaṇa equates *purāṇa* with :

pūrva, *purāṇah*, *pratna*, *cira* or *cirantane*, *atiryddha*, *anādi*, etc.

It is evidently a list of synonyms, but it is possible to determine its meaning much more precisely than has been done by Sāyaṇa and modern lexicographers.

As a matter of fact, *purāṇa* in the *RV* does not mean ancient or old in the sense of "withered, worn out" on the contrary, items which in the *RV* are called *purāṇa*, while indeed being "ancient, old" in the sense that they have been in existence from time immemorial, are at the same time still in existence at the time when the speaker uses the term. As for example the word *purāṇa* has been used thrice in *RV.* Similarly in case of *Aśvins*, *Rodaṣī* (heaven and earth), *Indra*, etc. the word *purāṇa* has been used which does not carry the sense as explained by Sāyaṇa. Some more examples of similar sense have been discussed in this paper. — D.D.K.

451. Saraf, Ramkrishna :—*Yāskasya Cintane Maulikatā (The Originality of the Observation of Yāska)*.
(Sanskrit).

Sāg., XXI, Pt. 2, 2039, pp. 15-16.

Yāska has interpreted the Vedic words in the *Nirukta*. He is of the view that by studying the *Nirukta* one, besides comprehending the real sense of the Vedic verses, attains the ability to derive the obscure words. According to him all the nouns, belonging either to the Vedas or to the classical Sanskrit, can be derived from verbal roots. Yāska's original observation is noticed when he, commenting upon the Vedic verses, avoids the conventional interpretation and puts forward new etymology of certain Vedic words.—A.K.V.

452. Staal, F. :—*Vedic Religion in Kerala*.

Br. V, XLIV-XLV, 1980-81, pp. 74-89.

See Under Sec. XII B.

453. Swain, A.C. :—*Birth of Agastya and Vasiṣṭha*.

JGJKSV, XXXVII, Pts. 1-4, 1981, pp. 29-67.

See Under Sec. III.

454. Witzel, Michael :—*Die Kāṭha-Śikṣā-Upaniṣad und ihr Verhältnis zur Śikṣā-Vallī der Taittirīya-Upaniṣad (The Kāṭha Śikṣā-Upaniṣad and its Relation to the Śikṣā Vallī of the Taittirīya-Upaniṣad) (German)*.

WZKS, XXIV, 1980, pp. 21-82.

This article is a continuation of an article in WZKS, XXIII, (1979). It discusses the authentic and the original forms of a *mantra*, reconstruction of the original form of the mentioned two texts is attempted.—D.B.S.

REVIEWS

REVIEWS

BHAGAVAD GĪTĀ, Tran. and Comm. Richard Gotshalk,
Pub. Motilal Banarsidass, Delhi, 1985, pp. I-XVI+245, Price
Rs. 100/-

Bhagavad Gītā : Translation and Commentary by Richard Gotshalk is not merely another addition to the galaxy of commentaries on one of the most widely read and revered sacred books of Hindus. The present work is a result of an extended study of the text and the subject-matter described therein. In this laborious study the author has utilised all the important translations of *Bhagavad Gītā* which have been written with different view points. On one hand he has referred to a relatively poetic rendering by Prabhava Nand and Isherwood based on Advaita Vedanta and on the other hand he also refers to the translation by Hill which is straightforward, clear and accurate. At the same time Gotshalk, wherever necessary, never fails to refer to the translation by Annie Besant and Bhagwan Dass, by Sarvapalli Radhakrishnan, by Gandhi and Mahadev Desai and by R.C. Zachnev. He has also made use of the English translation of Shri Shankracharya by Mahadev Shastri and also the Gītā Bhashya of Ramanuja translated by M R Sampatkumaran. He has also quoted *The Message of Gītā* by Shri Arbindo Ghosh. Thus the author has gone thoroughly through a vast and authentic literature on the subject before preparing the present work.

The book has been divided into several parts. The first one is related to the translation of the text. His translation of *Bhagavad Gītā* is straightforward and easily understandable. In the portion 'Notes to the Translation' he has given other meanings also according to other commentators, as and when necessary. His commentary, though brief, is quite lucid and clear. The most useful parts of this book are two appendixes namely 'General Index of Themes and Ideas' and 'Subject Index to commentary'. These indexes are a great help to a reader, as through these indexes one can easily locate the text related to a particular theme and idea.

The printing and get-up of the book is very good. For this the Publishers deserve a pat on their shoulders. This translation and commentary of *Bhagavad Gītā* by Richard Gotshalk is a very useful addition to the literature related to *Gītā*.

Baldeo Singh

NYĀYADARŚANE PARĀMARŚA (in Bengali), Aruna Chakravarti, Pub. Sanskrit Pustak Bhandar, 38, Bidhan Saranee, Calcutta-6, 1978, pp. 1-182, Price Rs. 35.-.

Liṅga parāmarśo'numānam : This is the well known definition of inference given by the Naiyāyikas. The *liṅga* or *hetu*, the *vyāpti* and the *parāmarśa* are the three cardinal concepts of the epistemology of the Nyāya school of thought which figure prominently in all the texts dealing with the theory of knowledge. While the concepts of *hetu* and *vyāpti* have been studied in depth by many writers of Indian theory of knowledge, strangely enough the concept of *parāmarśa* did not get the attention of scholars it deserved. The learned author has filled up the gap by undertaking in-depth study of this concept with all its ramifications in this monograph.

The learned author has devoted five chapters to the deep and extensive study of the concept of *parāmarśa* and its role in cognitive process as figures in the texts of Navyanyāya. The opening chapter dealing with the definition of the technical term *parāmarśa* explains the concept in the light of its occurrence in the *Nyāyamāñjarī* and the *Tatvacintāmaṇi* in connection with the description of *liṅga parāmarśa*. The views of Mathurānātha, Raghunātha Śiromaṇi and those expressed in the *Dīdhiti* commentary have been faithfully reproduced in this context to show subtle differences among Nyāya writers.

It has been shown that *parāmarśa* involved in valid cognition of different kinds is not one kind, it takes different forms in perceptual, inferential and verbal cognitions. This has been discussed in detail in the succeeding chapter. The author has not overlooked another dimension while considering the different types of *parāmarśa* namely, *paramarśa* in the *anvaya vyatireki* form and in *Viśeṣya-viśeṣaṇa* form in the context of inferential cognition. Here, too, the learned author has not failed to take note of subtle differences of opinion amongst the different exponents of Navyanyāya view point.

This critical evaluation of the role of *parāmarśa* in inferential cognition is continued in the third chapter. Broadly speaking there are two views regarding the role of *parāmarśa*. According to some it may serve as *karaṇa* or instrument that causes the rise of inferential cognition while others took it as *vyāpāra* (function) of the *hetu* or *liṅga* with which is intimately connected. Both these apparently divergent views regarding the role of *parāmarśa* have been evaluated in the light of the writings of different *ācāryas* of Navyanyāya school. The learned author has, however, not confined herself to Navyanyāya writers, she has looked upon the problem in the light of views of grammarian philosophers, Mīmāṃsakas and Vedāntins as well as the Naiyāyika of

older school. She has collected a lot of data from different texts relating to the nature of *parāmarśa* and its role in various kinds of cognition in general and inferential cognition in particular, explained them faithfully and in lucid terms and then evaluated them in the light of views expressed by Navyanyāya writers. The author has thus made positive contribution by shedding valuable light on this neglected field of study.

The Mīmāṃsakas, the Vedāntins and some Nyāya and Vaiśeṣika writers do not support the theory that *parāmarśa* is the prime cause for generating inferential cognition. The author has critically examined the opponents' views in this connection, to point out many loop holes in their arguments in the fourth chapter. The views of Navyanyāya writers like Jayantabhaṭṭa, Gaṅgeśa etc. on the importance of *parāmarśa*, as the chief instrument of inferential cognition have been lucidly explained. Light has also been thrown on the relation of *parāmarśa* with *pakṣatā* in the concluding chapter.

The author deserves all praise for discussing in a masterly manner the nature of *parāmarśa*, a cardinal concept in the epistemology of Nyāya system, with all its ramifications.

The printing and get up of the monograph are excellent.

D.B. Sen Sharma

VASUDEVĀŚRAMA YATIDHARMAPRAKĀŚA, Ed. Patrick Olivelle, Pub. Indologisches Institut der Universität Wien Sammlung De Nobili, Vienna, 1977 (Part II), Price not mentioned.

The cultivation of sense of non-attachment towards worldly objects by the spiritual aspirants culminating in renunciation of worldly life is considered as essential for spiritual realisation by almost all ancient religions. In India we have not only evidence for world renunciation to be well established religious life style from the period of early Upaniṣads, we have indication for existence of such literature dealing with renunciation as a goal of life from very early time, at least five centuries before Christ. In the beginning the topic of renunciation was the subject matter exclusively dealt with in the ancient texts, but it figured prominently in some texts dealing with *dharma*. In course of time, however, special treatises dealing exclusively with renunciation were written. P.V. Kane has listed over 80 such works in his 'History of Dharmaśāstra' Vol. I, pp. 989-1158. Most of these works are extant in Ms. form. *Jīvanmuktiviveka* by Viśvānātha (1370-1380 A.D.) and *Yatidharma saṅgraha* or *Yatidharmasamuccaya* by Viśveśvara are the two important medieval treatises exclusively devoted to renunciation which

were published before the present work under review. These are also referred to by Vāsudevāśrama in his work. Besides these works Vāsudeva refers to a host of earlier writers on the Dharmaśāstra and philosophers like the Śaṅkara, Prakāśātman, Vācaspati Miśra, Madhusūdana Sarasvatī, Nṛsiṃhāśrama Rāmatīrtha, Rangojībhaṭṭa etc.

The text is not divided in chapters or easily definible sections. The learned editor has done a great service by dividing the text into chapters based on the sequence of topic to facilitate reading by modern readers. It consists of five main parts, preliminary discussion on renunciation, procedure of renunciation, daily practices of renunciators, wandering and rain residence and miscellaneous topics. The learned editor has discussed these topics at some length in his very valuable and scholarly introduction. The faithful translation of the text has been done in lucid language with illuminative foot-notes to particular phrases occurring on each page placed below—these have enhanced the utility of this edition. Clarity of thought and style which is the “outstanding feature of Vāsudeva’s work” is also reflected in the present edition of the full fledged independent treatise on renunciation for which the learned editor deserves all credit. No doubt this is a very valuable contribution to this neglected branch of study for which scholars working in this field would remain indebted to the editor.

The printing is faultless, get-up is excellent.

D.B. Sen Sharma

THE VIṆĀSIKHATANTRA, Ed. Teun Goudriaan, Pub. Motilal Banarasidass, Delhi, 1985, pp. 1-157, Price Rs. 75/-.

Late Professor P.C. Bagchi in his studies in the Tantras Vol. I (Calcutta 1939) noticed this Tantra on the basis of a reference in the inscription of Sdok Kak Thom in Cambodia, dated 1052 A.D. It is mentioned there in connection with a Śaiva ritual performed by Śiva Kaivalya, a religious teacher of Jayavarman II after his assuming power at Mahendraparvata, along with *Sammohana Nayottara* and *Śiraścheda* Tantras. This Tantra occupies special position among the Śaiva Tantras of earlier period on account of it being the only surviving text belonging to *Vāmasrotas* (Left Current), other three having been lost to us. The chief deity of this Tantra is Tumburu, who is a four headed form of Śiva. The learned editor has done great service by editing and publishing the Sanskrit text of the Tantra on the basis of two MSS. available in Nepal.

In the scholarly introduction to this edition of the text, the learned author has provided us with lot of information about Tumburu, the

little known form of Śiva from number of sources, numerous Sanskrit texts such as *Yogavāsiṣṭha Viṣṇudharmottara-purāṇa*, *Agnipurāṇa*, *Śāradātilaka*, *Netratantra*, *Yogarai āvalī*, *Mañjuśrīmūlakalpa* etc. A detailed description of this little known but widely worshipped deity is found in the *Śāradātilaka Tantra* (11th cent. A.D.) wherein not as detailed mode of worship of Tumburu along with *bīja mantras* is given but also graphical description of his personality is provided. It is said that Tumburu is a four-faced, three-eyed, red-complexioned deity who holds *khaṭvāṅga*, noose, elephant hook, *śūla* and *kapāla* and is to be worshipped mentally. He is surrounded by four mothers (*śaktis*) and four female attendants (*dūris*). His worship provide effective protection against fever, many kinds of diseases and demons. That he is not a tribal god as evident from references to him in a variety of texts mentioned above as also from his acceptance as a *bodhisattva* in the early Buddhist Tantra, *Mañjuśrīmūlakalpa*. The author deserves all praise for giving a lot of information about this little known incarnation of Śiva, the chief deity of this Tantra as a healing god who possesses magical powers to counteract the evil influences.

The text of the Tantra consisting of 396 verses belongs to the group of Śaiva Tantras which was well known in the northern Indian Āgamic tradition as its name figures in the *Nitya-Śoḍaśikārnava*, *Kulacūḍamani*, *Śrīkaṇṭhī Saṁhitā*, *Ajuāgama* and *Yogaja Āgama* of the southern tradition. Though the text of the Tantra does not contain deep spiritual thoughts as are found in the northern tantric texts like *Mālinīvijaya*, *Netra* and *Svacchanda Tantras* but it abounds in description of practical steps in Yoga and the application of mantras and its results in daily life in accordance with the traditions of Vāmasrotas. Faithful translation of the text and notes appended at the end have enhanced the value of this edition of Tantra published for the first time.

The printing and get-up of the book are in conformity with international standard.

D B. Sen Sharma

AGRARIAN STRUCTURE IN CENTRAL INDIA AND THE NORTHERN DECCAN (c.A.D. 300-500)—A STUDY OF VĀKĀṬAKA INSCRIPTIONS, Krishna Mohan Shrivastava, Pub. Munshiram Manohar Lal, New Delhi, 1987, p. 134, Price Rs. 110/-.

The above monograph, by Prof. K M Shrivastava, is a welcome addition to the study of the agrarian structure as revealed by the Land Grants of the Vākāṭakas who ruled in Central India and Northern Deccan comprising of thirty districts of the present day Madhya Pradesh, Maharashtra and Andhra Pradesh. The whole text is divided into two chapters. The geographical and topographical background of the

Vākāṭaka territory is described in the first chapter (pp. 1-4). In the second chapter an overview of the economic life under the Vākāṭakas (pp. 4-34) is attempted. But the author's conclusions regarding the agrarian structure in particular and economic growth under the Vākāṭakas need to be critically examined. According to him the land grants had a reverse impact in burgeoning of small rural settlements. Besides, the non-monetary system of the Vākāṭakas led to the decline of trade and urban centres and urban economy. All this presented a milieu in which the beginnings of feudalism found their roots. These presumptions, however, do not appear convincing in the face of the evidence cited by the author himself.

The Vākāṭakas donated villages to the Brāhmaṇa donees with several *parihāras* (inscriptions refer to nearly twenty). But they were allowed to enjoy the grant till "they did not commit any treason against the kingdom consisting of the *saptāṅgas*, they were not found guilty of the murder of a Brāhmaṇa, theft, adultery; they did not wage war and did no harm to others". The evidence of a few villages being donated in exchange for donations made previously, and the renewal of the earlier grants of land already being enjoyed by the donee suggest that "the king retained full ownership of land" as pointed out by the author. Hence the question of burgeoning of the rural settlements and land does not arise. The recent study of the land grants of ancient India indicate that these were not a drain on economy, these were not tax-free as they appear in practice and these helped in setting colonies of Brāhmaṇa agriculturalists in forest regions not then under plough (Cm Prakash, *Early Indian Land Grants and State Economy*, Allahabad, 1988, p. 282 ff). The next assumption, i.e., the decline of the urban settlements during the Vākāṭaka rule does not appear to be convincing. Sixteen out of 134 settlements, represented the urban centres as pointed out by author. This number cannot be ignored referring to it as 'very few'. Likewise the decline or the poor character of the urban settlements cannot be established on the basis of the archaeological explorations only. A few sites, referred to by the author, have not been thoroughly excavated. Moreover, the vertical excavations hardly provide sufficient information about cultural life during different phases at a site. The evidence of the two important excavated Vākāṭaka settlements Paunar (Wardha district) and Mandhal (Nagpur district) in Maharashtra indicates the richness of the archaeological materials pertaining to a urban settlement which can not be ignored in this connection.

The crafts and industries mostly flourish at the urban centres. In the context of the Vākāṭakas, apart from the urban centres, there were several village settlements named after industries and crafts such as distilling (Kallar, Madhukajjharī), brick producing (*Iṣṭakāpallī*), working in gold, salt, oil (Hiraṇyapura, Lavaṇatāilika). A few of the donated

villages are named after brass workers (*kāṁśakāraka*) and gold workers (*suvarṇakāraka*). One trader (*vaṇika*) had purchased half of the Charmāṅka village (leather working settlement) and made its donation to a Brāhmaṇa. These indicate the proliferation of the crafts and industries in rural areas which must have helped considerably in the economic growth of the people under the Vākātakas.

The coin-issue and its circulation is, no doubt, related to trade activity. But the trade can flourish even without the existence of currency on exchange basis as we do have the case of the Harappans. In the case of the Vākātakas earlier coins issued by the Sātavāhanas and others may have continued which have also been found at Sātavāhana-Vākātika settlements. Besides, we have the evidence of the Imperial Gupta coin issues at some of these sites. Likewise the question of the decline of the Buddhist centres in the Vidarbha region appears to be linked more with the growing popularity of the Brahmanical religion and culture (as evident from Paunar, Mandhal, Ramtek) rather the decline of trade and urban economy. Thus, the agrarian structure and economy under the Vākātakas was not as gloomy as it appears in the monograph in question. At the end are seven appendices (pp 37-85), of the e the list of newly discovered inscriptions, classified information from the Vākātika inscriptions etc. are significant. The inclusion of five maps with detailed notes prepared for the first time are welcome addition to the study of the Vākātika history. Thus the monograph containing classified, well-documented and upto date information, is a valuable contribution for understanding the history and times of the Vākātakas. Prof. Shrimali deserves congratulations for this learned attempt.

S.P. Shukla

FAITH POSSESSES UNDERSTANDING, Jehangir N. Chubb, Pub. Concept Publishing Company, New Delhi, 1983, p. 225, Price Rs. 80/-.

Ever since Kant demonstrated that rational theology is impossible, attempts are being made to salvage it on some rational grounds by religious thinkers. But on the other hand the positivists and analysts totally deny the possibility of knowledge about God, taken as fact. The empiricists hold that no cognitive statement concerning God is possible because the very notion of God implies that such a concept is self-contradictory and vacuous. Therefore, the students of religion shall owe a sure debt of gratitude to Prof. J.N. Chubb for his systematic exposition of the problem of 'rational theology', which has been haunting the religious thinkers since after Kant. The book under review is a systematic presentation and critical assessment of religious faith and its rationality. The author suggests different patterns of rationality and then raises the pertinent question as to what is the concept of rationality or proof that is relevant to theological discourse. He finds the solution of the problem at

meta-philosophical and meta-theological level. The book has been forewarded by an eminent philosopher of Religion, John Hick, who agrees (p-ix) with the author that the rationality of religious response does not depend on our providing it with a logical ground. The book is divided into eight chapters.

The author starts with making subtle differences between 'theology' and 'theism' (p/1) and asserts that 'theology can be both theistic and non-theistic'. But he has not made any distinction between 'faith' and 'belief'. There is incredible belief among some primitive tribes that sun shall survive only if a man is sacrificed and his heart offered to sun (Eric Carlton-Patterns of Belief. Vol. II); but this cannot be equated with 'Faith' in theological sense. However, he believes that the theologians are yet to discover the true pattern of reasoning which must be used in discussing the question of the justification of religious belief (p/66).

Prof. Chubb goes to argue for two allegedly independent theses viz. (i) that reason is interior to faith in the sense that it is ontologically dependent on faith and (ii) that faith is to be understood as a total and unconditional act of commitment to God regarded as ineffable transcendent Being (p/71). Here he has tried to resolve a very intricate problem of grounds of belief. But when he maintains that concept of God becomes more and more adequate as religious consciousness becomes more and more developed, he is making a contestable assertion.

The author has proved his philosophical acumen in his main chapter No 7 dealing with 'Faith Possesses Understanding.' In this context some of his assertions are very interesting, though questionable.

The author accepts that there are different patterns of rationality and analysed them well. He is right in concluding that "an argument that starts not with a set of propositions but with an act of commitment, is in the sphere of practical reason" (p/175). When we have arrived at practical faith in God, we can use the concepts of reason to think the object of our faith in consistent manner. True, we remain always in the sphere of practical faith, but if we remember this fact, we are entitled to use the concept of reason to construct a rational theology. The work, on the whole, is a valuable contribution in the field of theology. The readers will find that Prof. Chubb has tackled some of the most critical problems of philosophy of religion with great precision and has provided really new directions to rational theology. The work fulfils a desideratum in the field. His endeavour was to show that the rationality of religious belief is internal to it, in which his efforts seems to be laudable. The originality of his reasoning is also well evident.

H.S. Sinha

ECONOMIC LIFE IN ANCIENT INDIA AS DEPICTED IN JAIN CANONICAL LITERATURE, Dinendra Chandra Jain, Pub. Research Institute of Prakrit, Jainology and Ahimsa, Vaishali (Bihar), 1980, pp. xxii+162, Price Rs. 23/-.

Dr. Jain's work is welcome as a pioneering study of economic life in Ancient India on the basis of Jain canonical literature. It can be called a supplement to Dr. J.C. Jain's "Life in Ancient India as depicted in Jain canons" which was published more than forty years ago. The book practically covers the ancient period beginning at least from the 4th century B.C. since it is not possible to fix the date of composition of the Jain Āgamas precisely.

The Vaishali Institute is one of the six Research Institutes of the Bihar Government and is meant to promote advanced study and research in Prakrit and Jainology and to publish works of permanent value to scholars. The present volume is its 18th research publication. It opens with a brief note on the Institute which is followed by the General Editor's note by Dr. Nagendra Prasad, Director of the Institute, the Foreword by Dr. Malvania Ex-Director, L.D. Institute of Ahmedabad and the author's Preface. System of transliteration adopted in the book is given before the detailed contents which run into 8 pages. At the end a bibliography of 5 pages, references from canonical texts in 7 pages and a comprehensive index running into 25 pages are added.

The author has followed the methodology of "Content Analysis" and discussed and analysed the economic conditions as depicted in Jain Āgamas in the light of Modern literature on the subject. He has divided his subject roughly into two parts, (1) primary industries including agriculture, horticulture, forestry, fishing, mining etc. and (2) secondary industries comprising trade, towns and cities, banking, currency and finance and distribution of wealth and income. The work is concluded with suggestions for modern thinkers. The author's objective, in his own words, "is to find out and to present the picture of the old scene—a scene almost obscure—and to pin point if there was anything good for modern society."

In this compact study the author has tried to cover all aspects of economic life and presented much interesting information which should encourage scholars to delve more deeply and comprehensively into the subject. The paper, printing and binding are good and at the very reasonable price this interesting work is certainly an attractive bargain.

O.P. Bharadwaj

DĀNASĀGARA OF BALLĀLA SENA, Ed. Bhabatosh Bhattacharya, Pub. the Asiatic Society Calcutta, 1956, pp. Ixx+749, Price Rs. 9/-+ 9/-+Not given+6/-.

This critical edition of the Dānasāgara of Ballāla Sena was re-issued by the Asiatic Society Calcutta from the text originally edited by the author and published in three Fascicles between 1953 and 1955 as work Number 274 of the Bibliotheca Indica and the concluding 4th Fascicle embodying the Contents, Bibliography, Abbreviations, Introduction, and Index. The author of the work King Ballāla Sena son of king Vijaya Sena belonged to the Sena Dynasty of Bengal and his literary activity can be placed between A.D. 1150 and 1175. Ballāla Sena is credited with the authorship of several other works like Abdhutasāgara, Pratiṣṭhāsāgara Ācārasāgara and Vratasāgara also. His Dānasāgara was considered as one of the six authorotative digests by Dr. P.V. Kane who could not utilise it in his monumental, History of Dharmaśāstra as it existed only in manuscripts till then.

The learned editor has prepared this critical edition on the basis of three manuscripts and added an elaborate Introduction containing very useful information on the author and a detailed description of the contents. He has also given two useful Indices of Vedic mantras with identification and non-Vedic quarter-verses and part-prose quotations respectively. By making available this critical edition of Dānasāgara Dr Bhattacharya and the Asiatic Society Calcutta placed the Sanskrit world under their debt as this valuable work has been and will always be studied for information on Dāna alongwith the other similar authorotative digests.

The paper and printing of this paper-back edition is good and the Errata takes care of printing mistakes. The price as fixed in 1956 is almost negligible at the prevailing standards. One should hope that any enhancement since made in this price would still be reasonable.

O.P. Bharadwaj

TREASURES OF JAINA BHAṆḌĀRAS, Ed. Umakant P. Shah, Pub. L.D. Institute of Indology, Ahmedabad, 1978, pp. 9+60+LXXX+100, Price Rs. 250/-.

This book, at its very reasonable price offers a feast for the student of Indian art and is a areal Collector's Item.

An exhibition of antiquities preserved in different Jaina BhaṇḌāras of Gujarat was arranged in the L.D. Institute of Indology, Ahmedabad from the 16th to the 30th Nov. 1975, under the auspices of the "Gujarat

State Committee for the celebration of 2500th anniversary of Bhagvān Mahāvīra's Nirvāṇa". The items presented in this volume were selected out of exhibits displayed from 21 Bhaṇḍāras on this occasion.

The items consist of palm leaf manuscripts, paper manuscripts, paper manuscripts having citralipi, book covers, illustrated manuscripts, paintings on cloth, mantra, yantra, etc and bronzes and other art objects. The number of items catalogued in the volume run into 597 including the six items given in the Addenda. There are 16 coloured and 82 black and white plates. A preface by Nagin J. Shah, Director of the Institute is followed by the contents, an introduction by Umakant P. Shah and Abbreviations. Umakant P. Shah has added Notes covering 60 pages on Jaina art generally and many items in the catalogue specifically. The notes contain much useful information often including the dates to which the items are assignable.

The plates, barring a few, are well produced with descriptive captions and the paper, printing and binding are worthy of a book on Art. The general get-up is attractive.

The government of Gujarat was nice enough to bear the entire expenditure on the exhibition and the publication of this delightful volume which deserves to be on the desk of every student of Indian Art. The L.D. Institute of Indology and the Government of Gujarat and of course the Editor deserve to be congratulated on this prestigious publication.

O.P. Bharadwaj

FACETS OF JAINA RELIGIOUSNESS IN COMPARATIVE LIGHT,
L.M. Joshi, Pub. L.D. Institute of Indology, Ahmedabad, 1981, pp.
6+78, Price Rs. 18/-.

The book is a valuable contribution towards understanding the religious facets of Jainism as soteriological reflection. Soteriology includes doctrines as well as methods of salvation. The author has referred original Prakrit and Sanskrit sources of almost all the subjects he has dwelt with and has provided the reader with critical information pinpointed various controversies on some important issues of soteriology.

According to the author, Jainism is a soteriological system of religious cultures. Mainly author discusses in present work, the *Anuprekṣā*, one of the main technique of soteriology with its meaning, importance, purpose, related terms and concepts with the comparative assessment in different philosophical schools as Buddhism and Hinduism. He also elucidates all the twelve kinds of the term *Anuprekṣā* in the second chapter in detail.

He also discusses, further, the concept of *Pañcaparameṣṭhin* with its ethical, devotional and philosophical aspects and all kinds of the term as *Arhant*, *Siddha*, *Ācārya*, *Upādhyāya* and *Sādhu*. He also has discussed very brilliantly and critically, the main religious facets of Jainology. I believe the present work will be very helpful for the scholars in the field of Indology.

D.C. Jain

JÑĀNACANDRODAYANĀṬAKA, Ed. Nagin J. Shah, Pub. L.D. Institute of Indology, Ahmedabad, 1981, pp. 4+58, Price Rs. 8/-.

The L.D. Institute of Indology has brought out an important Jain Philosophical text called *Jñānacandrodayanāṭaka* by Padmasundara. This Sanskrit text is based on the paper MSS belonging to the Sāgargaccha Jaina Bhandar preserved in the Hemachandracharya Gyan Mandir, Patan (No. 7382). It is copied by Megha (*Meghālikhitam*) in 1700 VS.

The work contains 398 verses. It is divided into five acts (*aṅkāś*) which called *Vyāyoga* (Drama) without roll and dialogue of characters. No doubt Padmasundra was a great scholar and poet who had written another seven books on different subjects for which he was honoured by Emperor Akbar and Maldeo of Jodhapur.

The present work contains a short introduction giving the details about the editing of manuscript, writer's introduction, the work of Padmasundra and the influence of *Kundakunda* and his commentator Amṛta candra on Padmasundra. This book is neatly printed and it would be very useful for the scholars interested in Jainology.

D.C. Jain

CHANDRASENAḤ (Hamlet-Nāṭakiya Saṁskṛtāvatārah) : DŪRGA-DEŚASYA YUVARĀJAḤ : S.D. Joshi and Pt. Vighnahari Deo, Pub. University of Poona, Ganeshkhind, Pune, 411007, 1980 (first edition) pp. 1-80, Price not mentioned.

The long-cherished dream of the scholars and students of Sanskrit to see the English classical dramas, written by the renowned dramatist Shakespeare, in the language of ancient Sanskrit dramatists like Bhāsa and Kālidāsa has come true with the publication of this book. The work under review is an adaptation of the most popular but one of the most difficult plays of Shakespeare, Hamlet, the Prince of Denmark. The learned translators have translated the original title for their work as *Chandrasenah : Dūrgadeśasya Yuvarājah*.

While reading this work written in lucid, easy but dramatic Sanskrit I think I am able, to some extent, to enjoy the great pleasure that might

have been enjoyed by the then European readers through translations of *Manusmṛiti* and Bhartṛhari's *Śatakas* by Abraham Rozer (c. 1630 A.D.) and of *Abhijñāna-śākuntalam* of Kālidāsa by William Jones (1789). Actually it seems to be a back-tide. Since almost 1750 A.D., hundreds of Sanskrit works have been translated in various European languages directly apart from those works which crept into Europe through Arabic, Persian, Tibetan, Japanese and the like. This great work will not only help us in paying our sincere gratitude to those scholars and readers of Europe who loved the culture and literature of ancient India but also will aid to the enrichment of our own literature.

The play *Chandrasenah* prepared by Dr. Joshi and Pt. Deo, does not appear to be a piece of translation. Rather, it appears as good as an original piece of Sanskrit drama. This credit directly goes to these Sanskritists for their deep understanding, patience, great endeavour, natural love for dramaturgy and broad knowledge of this sphere.

An average Indian reader may wonder to see this Sanskrit drama beginning without Nāndi, but as soon as he proceeds beyond a couple of lines he is bound to forget this lacuna and would certainly start enjoying the quick developments of this play. And, once he begins to read this drama he is also bound to stop at the end. This is because of this work which runs so smooth, so readable and so complete. Printing is good with rare glaring errors except those rendered by the old and worn types which frequently breakes off during printing. In spite of this, this work deserves all appreciations and commendations.

A.C. Dass

ŚRAMAṆA TRADITION, G.C. Pande, Ed. Dalsukh Malvania and Nagin J. Shah, Pub. L.D. Institute of Indology, Ahmedabad, 1978, p. 73, Price Rs. 20/-,

Originally this work contains three lectures delivered by Dr. G.C. Pande, V C. University of Rajasthan, Jaipur, on "Śramaṇa tradition : its history and contribution to Indian culture", in Feb. 1977 and edited by Malvania and Shah. The lectures were entitled (i) *Śramaṇism as a weltanschauung and its relationship to the Vedic tradition*, (ii) *Moral and social outlook of Śramaṇism* and (iii) *Śramaṇic critique of Brāhmaṇism*.

According to the scholar, Brāhmaṇism and Śramaṇism run side by side in Indian culture and civilization in such a way that it seems too impossible to differentiate them from each other. The only differentiation which to some seems to be very distinct is the approach towards life. Brāhmaṇism believes in *Karman* (*iṣṭāpūrta*) and thus its approach towards life is positive. Śramaṇism believing in renunciation (*Prabrajyā*) shows a negative approach.

Through this line of distinction, some orientalist think that the origin of these two different faiths are totally separate and these have simultaneously been coming with us through ages since the time immemorial. According to another group, both of these ways of life have their origin in Vedism. The Brāhmaṇism believes in Karma-kāṇḍa of Brāhmaṇas while Śramaṇism lives in jñānakāṇḍa of Upaniṣads. Still, another group of Indologists believe that the Brāhmaṇism has its origin in Vedism or the Aryan tradition while Śramaṇism comes from the non-aryan tradition and this is why the latter has always been opposed to the former. Some other scholars attribute the rise of the asceticism to the rise of class and caste systems in the Aryan fold caused by a very long social upheaval. There is still another view which attributes this ascetic movement to another ancient tradition independent of Vedic Aryan culture.

To the author, the Śramaṇism is a mere off-shoot of Vedism. Upto the advent of Brāhmaṇic age, Vedism developed as a positive and active outlook towards life which does not deny the life as unreal or reject it as an evil but rather it seeks to affirm a higher reality to be achieved through sacrifices. To realise this higher reality is the ultimate aim of life. But in Upaniṣads like *Kaṭha* and *Maṇḍūkya*, the Śramaṇic ideology negating the whole world at the altar of that one is clearly noticed. The main problem is if Brahman produces this everchanging world, he must also be changeable. To prove Brahman unchanging, the alternative was to deny the reality of creation. In this unreal world, nothing can be achieved, done or realized as real. This is the starting point of Śramaṇic philosophy which propagates the misery of human life caused by bondage of passions and actions, birth and death, achievements and losses and so on because of ignorance.

In the course of time, both these philosophies were properly synthesised, adopted later by Buddhism, Jainism and also by Śaṅkara, the propounder of non-dualistic philosophy. All the higher virtues of human life were taken into account by both and they interchanged these higher values from each other advertently or otherwise. Thus today, it is impossible to differentiate both these faiths except Śramaṇism's refusal to accept the authenticity of Vedas, worship of gods, caste system and attainment towards the world. The Śramaṇism, in fact, by constituting a system of universal, rational, ethical and non-sectarian religion stands as relevant today as it was 2500 year ago.

A.C. Dass

SŪRĀCĀRYA'S DĀNĀDIPRAKARAṆA, Ed Pt. Amrutlal M. Bhojak and Nagin J. Shah, Pub. L.D. Institute of Indology, Ahmedabad-9, 1983 (first edition), p. 64, Price Rs. 9/-.

The editing of the book has been done on the basis of the only extant manuscript of the text belonging to the Sanghavi Pada Jaina Gyana Bhandara, Patan. The manuscript is incomplete as the first three folios out of total 72 folios are missing. The composer of the text was a pupil of Droṇācārya and he belonged to the 11th century V.S. The work is divided into seven avasaras and contains in all 537 Sanskrit verses composed in varied metres. It, as its title suggests, mainly deals with *jñānadāna*, *abhayadāna*, *annadāna* and *dhanadāna* for the construction and protection of Jaina temples, for the installation of Jina images and for the multiplication and preservation of manuscripts.

The work was first printed in the Journal called *Sambodhi*, Volume VIII. Now it is, here being published separately in book-form, adding Introduction and Index of verse. The introduction covers the description of critical apparatus (i.e., the manuscript), the date and importance of the work, the author, the brief substance of the work and the acknowledgement. Among the various other points of importance, it is noteworthy that many a statement occurring in this work may be viewed as Sanskrit rendering of the Āgamic sentences. The life-sketch of the author is given on the basis of the *Prabhāvakacarita* composed by Prabhācandra. In the *Bṛhaṭṭipāṇikā*, Sūrācārya's three works such as (i) a commentary on *Vīrastava* composed by the poet Dhanapāla, (ii) (a) *Nemicarita-mahākāvya*, (b) *Nemimahākāvyaṭippaṇaka* and (iii) *Dānādīprakarana* (the work in question) have been listed and noted. It is hoped that the publication of this work will be of considerable value and interest to students of Indian religion in general and Jaina religion in particular.

P. Gupta

BHĀVAPRAKĀŚANAM OF ŚĀRADĀTANAYA. Ed. Madan Mohan Agrawal, Pub. Usha Agrawal, Gali Manihar, Sadabad (Mathura), 1978, pp. XXIII+41+623, Price not mentioned.

The Bhāvaprakāśana (also known as Bhāvaprakāśikā or Bhāvaprakāśa) of Śāradātanaya (1150-1250 A.D.) is an important work on Rasa and Dramaturgy. The work consists of ten Adhikāra. It deals with the dramaturgical principles including Rasa, Bhāva, types of heroes (Nāyaka-s) and heroines (Nāyikā-s), their companions and helpers, Rīti, Vṛtti and Pravṛtti, kinds of Rūpaka-s, five Saṁdhis and their limbs Saṁdhyāṅga-s) and various styles (Mudrā-s) of dance (Nṛtta) etc. It also supplies a noteworthy data regarding the views and opinions of numerous expounders of dramaturgy such as Sadāśiva, Vyāsa, Vāsuki, Nārada, Agastya Māṛgupta and Āṇjaneya etc. Besides this, the value of the work is more increased by this fact that it preserves a lot of extensive quotations from excellent dramas and poems composed by eminent writers, which are available at present.

In the beginning of this century, the Bhāvaprakāśana (BP) was known through the scattered quotations found in various works like the Rasārṇavasudhākara of Śiṅgabhūpāla, Kumārasvāmin's commentary on the Pratāparudrayaśobhūṣaṇa, Raṅganātha's commentary on Karpūramañjarī etc. In 1930, the critical edition of the BP was presented for the first time in the Gaekwad's Oriental Series (No. 45) with a detailed Introduction and various appendices.

Being an important work, there was a great need of the Hindi translation of BP. From this point of view, the present edition fulfils the purpose cited above. In the beginning of the book, there is a descriptive table of the contents, which is useful to understand the subject matter of the work at a glance. The Introduction, written in a scholastic manner, provides the comprehensive informations related to the writer and the work. The subject matter of the BP has been discussed fully. The explanation and exposition of the difficult text, through the Hindi translation, is a commendable effort. The explanatory notes, given in the appendix, are very meaningful and help the reader to get the profound essence of the text as well as technical terms. The author has tried to elaborate these notes by relevant references quoted from the Nāṭyaśāstra, Daśarūpaka and Śṅgārāprakāśa etc. The figures of 108 styles (Mudrā-s) of dance decorate the text. The Indexes of words and verses are also very useful to locate the desired reference.

This praiseworthy work, however, suffers from many mistakes and irregularities of printing. In some cases, the translation of verses is not very accurate. Even so the get-up of the book is good. The learned author must be congratulated for bringing out a Hindi translation of a valuable work on Sanskrit dramaturgy.

It is hoped that the book will be welcomed by students and scholars of Sanskrit rhetoric.

S.K. Sharma

PROCEEDINGS OF THE WINTER INSTITUTE ON ANCIENT INDIAN THEORIES ON SENTENCE-MEANING (Held in March 1979), Ed S.D Joshi, Pub. The Centre of Advanced Study in Sanskrit University of Poona, Pune, 1980, pp. 1-237, Price not mentioned.

The present proceedings is a nosegay of twenty-nine papers presented by eminent scholars representing different branches of learning. The first 24 papers are in English while the remaining 4 (26-29) are in Sanskrit. It consists of 237 pages besides a useful preamble by Professor Joshi. The arrangement of the papers has not been subject-wise in this volume,

rather they are arranged system-wise; those examining various aspects of concepts as understood in a particular system, are generally grouped together. There was a dire need for such an oracular classic and the lacuna has been filled by this volume. The concept has been examined in the light of various disciplines, besides the trio of Sanskrit grammarians, such as Vedānta, Mīmāṃsā, Nyāya, Rīmology, Rhetorics, Yoga, Vaiśeṣika, Buddhas, Jainas etc. This anthology is perhaps the first attempt on sentence meaning and each of the contributors has made an attempt to fathom the profundity of the subject, because the purpose is expository and clarity. This would not only a beacon light for the teachers to help their class-room manoeverability in the subject but would assist the research scholars in appreciating the complex semantic problems solved in this volume.

D.D. Kapil

THE ŚRĪ LAKṢMĪSAHASRA OF VEṆKATĀDHVARIN, Ed. Rasik Vihari Joshi, Pub. Pandit Rampratap Shastri Charitable Trust, Beawar (Raj.), 1981, pp. 1 - 14+1 544, Price Rs. 55/-.

Sanskrit literature is considered to be the richest in the field of hymns and devotional verses. It is gifted with equally rich Sahasra tradition. Viṣṇu Sahasra in *Viṣṇu Purāṇa*, Śiva Sahasra in *Śiva Purāṇa* and Devī Sahasra in *Mārkaṇḍeya Purāṇa* have attained world fame as immortal hymns. Sahasra tradition has been further enriched by Veṅkaṭādhvarin's *Lakṣmī Sahasra*. It has added a new feather to the cap of Sahasra tradition of Sanskrit literature. *Lakṣmī Sahasra* consists of twenty five stabakas spontaneously springing from the depth of the writer's heart.

The contents of every stabaka justify the heading given to it. *Ārambha Stabaka* contains invocation to the goddess. *Prādurbhāva Stabaka* shows her appearing from Kṣīra sāgara. Her lustrous hair-locks are mistaken by the snakes, tied to Mandarācala, as peacock tail. The snakes get frightened and start working as churning string. *Vakṣas-thalāvasthāna Stabaka*, justifies Lakṣmī's place in Veṅkaṭeśwara's heart through various contrasts contained in it. *Kārūṇya Stabaka* pertains to the legend of Sītā Lakṣmī who has been portrayed as an embodiment of mercy. *Kaṭākṣa Stabaka* provides a glimpse of the polite and merciful glances of the goddess which have been compared to Kalpadruma, Kāmadhenu and Gaṅgā. *Prayatna Stabaka* inspires the common man to strive hard to attain the nearness of the goddess. *Muṅgala Stabaka* portrays Lakṣmī as an incarnation of well-being. *Saundarya Stabaka* presents an exhaustive picture of the beautiful goddess in 235 magnificent verses. Her features have been adorned with traditional similies found in Sanskrit Nakha-Śikha varṇana. *Śṛṅgāra Stabaka* presents a word picture of Lakṣmī-Nārāyaṇa adornment. *Aiśvarya*

Stabaka proves Lakṣmī's sublimity in no way less than that of Nārāyaṇa. *Kṣānti Stabaka* picturises her as forgiveness-incarnate. *Utsava Stabaka* provides a vivid description of Śrī Devī's festival.

Audārya Stabaka presents a reflection of her generosity. *Yamaka Stabaka* adores Śrī Devī through Yamaka Alaṅkāra. In *Nakṣatra Mālā Stabaka* the goddess is wearing the necklace of the galaxy of twenty seven important stars. *Vicitra Stabaka* deals with marvellousness of the goddess who is capable of getting the verses recited through the lips of a dumb person. *Nāmavaibhava Stabaka* shows that the repeated recital of the name of the goddess can fulfill man's worldly and heavenly desires. *Sadmavaibhava Stabaka* brings us face to face with the glamour of the lotus pond, the permanent residence of the goddess. *Abhūti Stabaka* presents an account of the goddess as the benefactor of fearlessness. *Parisaṅkhyā Stabaka* proves her supremacy over other gods. In *Duṣāvatāra Stabaka* Lakṣmī has been shown as the main force behind Viṣṇu's success throughout his ten incarnations. *Saṅkrīṇa Stabaka* too is dedicated to supremacy of the goddess. *Nirveda Stabaka* does not believe in the usefulness of any knowledge without the worship of the goddess. *Phala Stabaka* declares that recital of Lakṣmī Sahasra is the only rock of refuge against all the odds of life.

All the stabakas look like the steps of a ladder that take the writer higher and higher to quench his unending thirst of adoring and admiring the goddess to which Sahasra is dedicated. Lakṣmī Sahasra introduces the reader with Venkātādhvarin's rich vocabulary, his mastery over rhyme and rhythm, his cautiousness in obeying the poetic command and the vividness of his imagination. Every verse brings the reader face to face with the goddess picturised in it. Lakṣmī Sahasra's regular recital can help a man achieve the higher state of mind required for fearlessness.

Editor and translator Dr. Rasik Vihari Joshi deserves all appreciation for enlivening the feelings of the poet in his translation.

I Sharma.

HINDI-GUJRĀTĪ DHĀTUKOŚA, Raghuveer Chaudhary, Pub. L.D. Institute of Indology, Ahmedabad-9, 1982, pp. 3 + 230, Price Rs. 45/-.

This is the thesis of Dr R V. Chaudhary for Ph.D. degree but due to its originality and the first work on the 'Comparative study of the root verbs of Hindi and Gujrati', it has much importance for the students of comparative Philology and Lexicography.

He has divided his work in three parts and in the last he has given some important appendices. In the first part there are nine sub-

headings. First of all he has given the views of notable indian authors of Sanskrit grammar as – Yāska, Pāṇini, Patañjali and modern critiques on them as Yudhishtir Mimasaka, Dr. Gajanan Palsulay and Dr. Satyakam Verma. After that he had critically examined the western views about the verbal roots (*dhātus*). Then he comes to modern time and evaluates reasonably the views of Hindi and Gujrati scholars who have worked on the roots of their languages.

The second is the main and thriving part of the work in which lexicon of Hindi and Gujrati roots with their origin from Sanskrit, Prakrit or local dialects and in some cases referred to Indo-Aryan languages. Valuable and informative notes on most of the roots show his hard work and extensive knowledge.

In the third part he has classified the roots historically in six groups- (i) Derived from Sanskrit (*iadbhava*), (ii) Derived from local dialects (*d.śaja*), (iii) Derived from the imitation of sounds (*anukaraṇātmaka*), (iv) Similar as in Sanskrit (*tatsama*), (v) Half similar (*ard'a-tatsama*) and (vi) Borrowed from foreign languages (*videśi*). Then he has considered reasonably about the authenticity of the classification. After giving some views of renowned philologists about the change, progress and loss in the language he has found some Lexico-statistical conclusions to give a brief glimps of the comparison of Hindi-Gujrati verbal roots.

In the appendices he has given the list of 2136 Gujrati roots alphabetically, important dictionaries and reference books.

Thus this work takes us some steps further on the line which was set by some scholars like Turner etc. in the field of etymology and lexicography of Indian Aryan languages.

K.C. Vidyalkar

VIDUŚAKA, G.K. Bhatta, Pub. L.D. Institute of Indology, Ahmedabad-9, 1981, pp. 12+327, Price Rs. 30/-.

Vidūṣaka, originally written by G.K. Bhatta in English, was well read book of that time and was translated into Marāṭhi in 1960 and into Hindi in 1970. Now Dr. S.N. Pandsay has translated it into Gujrati for the benefit of the students of Sanskrit dramaturgy through Gujrati medium.

The author has divided all the material in two parts. In first part he began from the origin of the concept of *Vidūṣaka* as a comedian character in Sanskrit drama. Discussing about its development he describes its characteristics, caste, habits, the language, his names in literature, its variations and actions, kinds and standard of jokes. In

the last chapter he shows the deterioration in the standard of his character and comedies.

In the second part the author deals with the character and names of Vidūṣaka found in different Sanskrit Dramas as of Bhāsa, Kālidāsa, Śūdraka, Rājaśekhara, Harṣa, Bilhana, Rudradāsa and Mahādeva Kavi. Dr. Bhatta has shown his critical and researcher's skill in dealing with all the aspects and variations of Vidūṣaka.

In an appendix added in this Gujrati version he has discussed about the cap of Vidūṣaka, which was seen by him in a wall painting in a cave at Ajanta.

Dr. Pandsay has successfully carried all the qualities of original book in this Gujrati version.

K.C. Vidyalkankar

CATALOGUE OF GUJRATI MANUSCRIPTS, Ed Vidharthi Vora, Pub. L.D. Institute of Indology, Ahmedabad-9, 1978, pp. 5+855, Price Rs. 120/-.

Muni Shri Punyavijayaji had a very good collection of Gujrati Manuscripts of Jain religion. For his convenience he had compiled the list of manuscripts. When L.D. Institute decided to publish the catalogue of these manuscripts, Vidharthi Vora was assigned the work to edit the catalogue systematically. She classified all the 6715 manuscripts in 97 groups according to the subject matter. In each group she has given the names of the author alphabetically and then the name of composition, time of composing, time of writing, pages, size, introduction if any, introduction of the author, special remarkable findings about the work and the serial number of the manuscript.

In this catalogue most of the compositions are related to Jain religion. Some are unpublished works of old Gujrati. Thus the students of Jain religion and Gujrati language will get the valuable knowledge about the unpublished works of their fields.

K.C. Vidyalkankar

JAYANTA BHATTA'S NYĀYAMAÑJARI (2nd and 3rd Ahanika), Ed. and Trans. Nagin J. Shah, Pub. L.D. Institute of Indology, Ahmedabad, 1978 and 1984, pp. 189 and 180, Price Rs 20/-, 21/-.

The students of Sanskrit and Indology are gradually being aware of the growing importance and need of sincere and faithful translation of different works originally written in a classical language, e.g., Sanskrit, Pali and Prakrit into English or a modern Indian Language which is the

medium of research or teaching in any academic institute. Thus, in recent times, a number of important works have found way into different foreign languages and various modern Indian languages. Apart from the difficulties posed by the etymology of a classical language like Sanskrit, which is no more in use, the style, which is more often than not cryptic and beyond the comprehension of any average student, especially in case of philosophy and logic where the abstruse texts present a stumbling block to understanding, makes a student ponder more over the periphery than entering the heart of the problem when one surely realises the *raison d'être* of a translation which is at once faithful and clear in understanding.

The present two volumes containing the second and third *āhnikas* respectively of Jayantabhaṭṭa's *Nyāyamañjarī*, with Gujarati translation, bear clear testimony of an ideal translation. The second *āhnika* deals with the first three *pramāṇas* : perception, inference and comparison where the views of the Mīmāṃsakas and those of the Buddhist logician Dharmakīrti are vehemently criticised and the second *āhnika* contains a treatment of verbal testimony, the theory of error, God and the eternality of sound, where mainly the views of the Mīmāṃsakas in the regard are strongly refuted. The important aspect of this translation lies in this that the translator has not only appropriately, in view of the sequence of the discussion, divided the text into passages but also has identified the authors or the opponent or proponent parties not mentioned in the original text, which would greatly help the readers to trace the sources of anonymous references. However, some sort of an annotation at the knotty points could have been an added merit of the work.

The *Sūtras* of Gotama together with the *Bhāṣya* of Vātsyāyana, the *Vārttika* of Uddyotakara, the *Tātparyāṭikā* of Vācaspatimiśra and the *Pariśuddhi* of Udayana form the cardinal texts of the older school of Indian logic. Though the *Nyāyamañjarī* of Jayantabhaṭṭa has found its place of honour in the curriculum of Nyāya study during the past few decades, it may be mentioned that in the earlier decades of the present century the scholars of Nyāya were not familiar with text, the value and importance of which is comparable to the *Ślokavārttika* of Kumārila and the *Pramāṇavārttika* of Dharmakīrti. Since the book was first published in the Vizianagram Sanskrit series, Varanasi in 1895 under the editorship of M.M. Gangadharā Shastri, it has undergone two other editions by Pandit Suryanarayana Shukla in the Chowkhamba Sanskrit Series in 1936 (reprinted in the same in 1971) and by Pt. Gaurinath Shastri in the M.M. Shivakumara Shastri Granthamala in 1982. The only available commentary on it, *Granthibhaṅga*, first edited by the present translator and published by the L.D. Institute of Indology in 1972 was widely appreciated. A redoubtable champion of the Nyāya system and a

forerunner of Bhāsarvajña, whose magnum opus the *Nyāyabhūṣaṇa* has recently been published in 1976, and Udayana, Jayanta Bhaṭṭa has aroused great interest among scholars as a propounder of Brāhmaṇic Logic. So far translation of the work is concerned, J V. Bhattacharya's English translation of the first six *āhnikas* was published in 1978. The present reviewer is happy to note that a project to prepare an English translation with annotations of this great work has been taken up at the Centre of Advanced Studies in Sanskrit, University of Poona, Pune.

Dr. Nagin J. Shah has been rendering valuable services in the edition and publication of important works especially in the field of Indian philosophy. The present edition and translation, the other volumes of which, one hopes, will appear in due time, is a laudable attempt and will surely go a long way in meeting the needs of the Gujarat knowing students of Indian Logic.

S.M. Mishra

RĀMACANDRA'S MALLIKĀMAKARANDA NĀṬAKA, Ed. Muni Shri Punyavijayaji, Pub. L.D. Institute of Indology, Ahmedabad, 1983, pp. 35+165, Price Rs. 30/-.

The Late Muniraja Shri Punyavijayaji has first published the text of 'Mallikā-Makaranda Nāṭaka' in, Sambodhi, Vol. VII, the research journal of the L.D. Institute of Indology and it has now brought out in book form by the Institute. It has been critically edited on the basis of that solitary manuscript the photocopy of which is preserved in the collection of the Editor. The introduction and critical and comparative notes have been written by V.M. Kulkarni. The introduction is very useful as it gives a brief account of Rāmacandra's life, date and works. The book consists the summary of the plot of the 'Mallikā-Makaranda Nāṭaka'. The author notices in the drama the characteristics of a 'Prākaraṇa' which accords perfectly with the rules of the "Nāṭya Śāstra". It attempts to have a glimpse of Rāmacandra's personality revealed by his works; points out some passages and a few situations which contain the element of irony and talks about the attractive, decorative and lucid style of Rāmacandra and his proficiency in Prakrit.

After the introduction the text of 'Mallikā-Makaranda Nāṭaka' is given. As from the very name of the book is apparent, it is a love story of Mallikā and Makaranda. A list of the verses of the drama is included in alphabetical order. Critical and comparative notes on some important words alongwith the meaning of each verse are arranged actwise which are very useful. The Editor has very wisely prepared ten appendices. These include—an alphabetical list of the Sanskrit words used in the present drama with their meanings in English; some sayings revealing the nature of women, courtesan etc.; darpoktiḥ

(arrogant sayings) of Rāmacandra about his new-compositions described in his works; valuable views of eminent scholars about Rāmacandra's plays. The Editor has also sorted out some verses in 'Mallikā-Makaranda Nāṭaka' which the writer has taken from Bhartṛhari's 'Sṛṅgāraśataka'. Some passages and verses of the drama quoted in other plays of Rāmacandra have also been listed. Names and definition of meters and alaṃkāras used in the play, a list of new and rare words, some technical terms of Sanskrit play along with their definitions and an errata have also been added by the Editor.

Thus this work has critically edited and nicely printed. Therefore, I should congratulate the Director, L.D. Institute of Indology, Ahmedabad for publishing and V M Kulkarni for editing such an excellent work. Inspite of printing mistakes this publication fulfils its purpose.

M.R. Girdhar.

**INFORMATION ON RESEARCH CONDUCTED/
BEING CONDUCTED AT DIFFERENT UNIVER-
SITIES/ INSTITUTIONS IN INDIA**

W. B. CONDUCTOR
AND THEATRE
STORY IN THE

TITLE OF DOCTORAL THESES

I. ARCHÆOLOGY

Ph.D./D.Phil. (Degrees Awarded)

Sr. No.	Title of the Thesis	Research Scholar	University	Year of Award
1.	Chemical and Petrological Studies in Ancient Indian Pottery.	K. Krishnan	Baroda	1987

Subjects on which Research is being Conducted
Ph.D./D.Phil.

- | | | | |
|----|------------------------------------------------------------------------------------|-----------------|-------------------------|
| 2. | A Study of the Northern Black Polished Ware Culture. | Ananta Kr. Jena | Kurukshetra |
| 3. | A Study of Tools and Implements of Haryana (Protohistoric and Historical Periods). | Surinder Singh | Kurukshetra |
| 4. | Rock Paintings of Middle India. A Study in Athno Archaeology of Early Man. | Pallavi Kalia | Prachya Niketan, Bhopal |

II. ARTS AND CRAFTS

Subjects on which Research is being Conducted
D.Litt.

- | | | | |
|----|------------------------------------------------------|-------------|------------------------------------------|
| 1. | Development of Temple Architecture in Central India. | Agam Prasad | Rani Durgawati Vishwavidyalaya, Jabalpur |
|----|------------------------------------------------------|-------------|------------------------------------------|

Ph.D./D.Phil. (Degrees Awarded)

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|----|----------------------------------------------------|-------------------|-------------|
| 2. | Iconographic Data in Mediaeval Marathi Literature. | Kiran V. Deshmukh | Nagpur 1987 |
|----|----------------------------------------------------|-------------------|-------------|

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|----------------------------------------------------------------------------------|-----------|-----------------------------|------|
| 3. Studies in Saumyamūrtis of Śiva, with Special Reference to Dakṣiṇāmūrti-Śiva. | K. Pratap | Venkateswara Uni., Tirupati | 1987 |
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**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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|---------------------------------------------------------------------------------------|------------------|------------------------------------------|--|
| 4. Craft Production in the Harappan Civilization. | Jaya Menon | J.N.U. Delhi | |
| 5. Jain Art and Architecture in Vidarbha. (500-1200 A.D.). | Kunda S. Pande | Nagpur | |
| 6. Date of Rock-Shelter Paintings of Central India. | S.S. Gupta | Nagpur | |
| 7. Classification of Architectural & Cultural Styles of Northern India. | Preeti Trivedi | Nagpur | |
| 8. History of the Practical Art on Craft Fabric in Islam. | A.B.D. Elmoniem | Nagpur | |
| 9. Ujjainī ke Mandiron ke Vibhinna Citron kā Sāstronvan aura Lokakalāt-maka Vivecana. | Rashmi Joshi | Prachya Niketan, Bhopal | |
| 10. Bhāratiya Vyaṅgya Citron kā Anuśilana. | Suresh Kumar | Prachya Niketan, Bhopal | |
| 11. A Critical Study of the Gond Art of Central India. | H.P. Vishwakarma | Rani Durgawati Vishwavidyalaya, Jabalpur | |
| 12. Tripurī ki Kalā kā Samālocanātmaka Adhyayana | Smita Chandel | Rani Durgawati, Vishwavidyalaya Jabalpur | |

III. EPICS AND PURANAS

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|--------------------------------------------|------------------------|-----------------------------|------|
| 1. Mahābhārata men Vedāṅga-Vimarśa. | Harivansha Mishra | Kashi Vidyaapeeth, Varanasi | 1986 |
| 2. Vālmikīya Rāmāyaṇa men Vedāṅga-Vimarśa. | Kavaldhari Singh Yadav | Kashi Vidyaapeeth, Varanasi | 1986 |

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|--------------------------------------------------------------------------|------------------------|---------------------------------------------|------|
| 3. Mahābhārata kā Kāvya-Saundarya. | Sarla Dube | Saugar | 1986 |
| 4. Vālmiki Rāmāyaṇa and Ādhyātma Rāmāyaṇa-A Comparative Study. | P.J. Laxmi Bai | Andhra | 1987 |
| 5. The Origin and Development of the Harishchandra Legend. | Pradip Kumar Gagoi | Gauhati | 1987 |
| 6. Mahābhārata kī Sūktiyon kā Ālocanātmaka Adhyayana. | Chander Prakash Tiwari | Kashi
Vidhyapeeth,
Varanasi | 1987 |
| 7. Sanātaniya Harivaṁśa Purāṇa aur Jaina Harivaṁśa Purāṇa : Eka Samīkṣā. | Ramashankar Jha | Lalit
Narayana
University,
Mithila | 1987 |

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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|---------------------------------------------------------------------------------------------|----------------------------------|----------------------------------|
| 8. Śrī-Muk Bhāgavata Purāṇam - A Study. | Hansa
Bhagawatprasad
Bhatt | Baroda |
| 9. Śrīmad Mahā-Bhāgavata-Purāṇam : A Study. | H.B. Datt | Baroda |
| 10. Purāṇas and the Goddess Tradition in Early Medieval Bengal. | Kunal Chakraborti | J.N.U. Delhi |
| 11. Brahmāṇḍa Purāṇa kā Sāṁskṛtika Vivecana. | Asha Shukla | Jaipur |
| 12. Sanskrit men Rūdra-Prajāpati Viśayaka Ākhyānon kā Udbhava aur Vikāsa. | Anita Srivastava | Kashi
Vidyapeeth,
Varanasi |
| 13. Rāmāyaṇa, Mahābhārata aur Anya Prāk-Śaṅkara Sanskrit Kāvya Sāhitya men Advaita-Dhāraṇā. | Bindumati | Kashi
Vidyapeeth,
Varanasi |
| 14. Matsya Ākhyāna kā Udbhava aur Vikāsa. | Gita Devi | Kashi
Vidyapeeth,
Varanasi |
| 15. Kūrma-Purāṇa ke Ākhyānon kā Udbhava aur Vikāsa. | Kailash Tripathi | Kashi
Vidyapeeth,
Varanasi |
| 16. Mukhya Purāṇon men Kāla-Tattva Vimarśa. | Pradeep Kumar
Misra | Kashi
Vidyapeeth,
Varanasi |

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|----------------------------------------------------------------------------------------------------------|---------------------------|-----------------------------------|
| 17. Sanskrit Vāṇmaya men Mukhya Purāṇon ke Ādhāra para Paraśurāma Ākhyāna kā Udbhava aura Vikāsa. | Prem Shankar Upadhyaya | Kashi Vidyapeeth, Varanasi |
| 18. Skanda-Purāṇa-Vaiṣṇava-khaṇḍa kā Sāṃskṛtika Vimarśa. | Rajender Prasad Kothiyari | Kashi Vidyapeeth, Varanasi |
| 19. Mukhya Purāṇon men Skanda Ākhyāna kā Udbhava aura Vikāsa. | Satish Kumar Tripathi | Kashi Vidyapeeth, Varanasi |
| 20. Viṣṇubhaktikalpalatā kā Ālocanātmaka Pariśīlana. | Shashi Bhushan Jha | Kashi Vidyapeeth, Varanasi |
| 21. Mahābhārata ke Śānti-Parva ke Laghu Ākhyānon kā Samīkṣātmaka Adhyayana. | Shivji Mishra | Kashi Vidyapeeth, Varanasi |
| 22. Lalitāmahātripurasundarī: Paurāṇika evam Ādhyātmika Dṛṣṭi se Anuśīlana. | Vinod Rathor | Kashi Vidyapeeth, Varanasi |
| 23. Vālmiki-Rāmāyaṇa ke Vivādāspada Kathā-sandarbhon kā Anuśīlana (Vividha Samsakaraṇon ke Ādhāra para). | Gopal Krishan | Punjabi |
| 24. Mahābhārata ke Ādi-parva kā Śailivaijñānika Adhyayana. | Kamlesh Thapak | Saugar |
| 25. Sanskrit Sāhitya men Paraśurām Caritra. | Rajendra Tiwari | Saugar |
| 26. Purāṇon men Nārada Kathā. | Uma Trivedi | Saugar |
| 27. Important Upākhyānas of Śrīmadbhāgavatam -- A Critical Study. | R. Sivasankara Sarma | Venketaswara University, Tirupati |

IV. EPIGRAPHY AND NUMISMATICS

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|------------------------------------------------------------|----------------------|---------|------|
| 1. A Literary Study of the Sanskrit Inscriptions of Assam. | Md Sarharuddin Ahmed | Gauhati | 1986 |
| 2. Mevāḍa ke Sanskrit Abhilekha. | Bajrang Lal | Jaipur | 1986 |

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|----------------------------------------------------------|-----------------|---------------------------------|------|
| 3. Guptottarakālīna Sanskrit
Abhilekha : Eka Samikṣā. | Manidhar Mishra | Lalit Narayana Uni.,
Mithila | 1986 |
| 4. Roman Coins and Anti-
quities in South India. | S. Suresh | J.N.U. Delhi | 1987 |

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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|------------------------------------------------------------------------------------------------------------------------|----------------|-------------------------------------------------------|
| 5. The Western Kṣatrapas :
A Numismatic study. | Aashi Aggarwal | Kurukshetra |
| 6. Ujjayini Coins : A Study. | R.D. Bhatt | Nagpur |
| 7. A Study of the Guilds of
Northern, Western and
Central India based on
Epigraphic and Numisma-
tic Data. | Tapti Sinha | Nagpur |
| 8. A Critical Study of the
Early Medieval Coins of
M.P. (648 to 1206 A.D.). | Suparna Kar | Rani Durga-
wati Vishwa-
vidyalaya,
Jabalpur |

V. GEOGRAPHY

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

- | | | |
|------------------------------------------------|---------------|--------------|
| 1. Urbanization in Early
Historical Malwa. | P.K. Basant | J.N.U. Delhi |
| 2. State Formation in Early
Medieval Mewar. | Nandini Sinha | J.N.U. Delhi |

VI. HISTORY

D.Litt. (Degree Awarded)

- | | | | |
|---------------------------------------------------------------|--------------------|--------|------|
| 1. India as seen in the
Kuṭṭanimata of Damoda-
ragupta. | Ajya Mitra Shastri | Nagpur | 1987 |
|---------------------------------------------------------------|--------------------|--------|------|

Ph D./D.Phil. (Degrees Awarded)

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|----------------------------------------------------------|------------------------------|--------------------------------------------------------|------|
| 2. Megalithic Culture of the
Deccan. | Ganpat K. Mane | Nagpur | 1986 |
| 3. Chaulukya
Siddharāja and His Times
(1094-1142). | Jaiyasimba
Veena Budholia | Rani
Durgawati
Vishwavi-
dyalaya,
Jabalpur | 1986 |

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|-----------------------------------|------------------|------|
| 4. Dakṣiṇa Kośala kā Ashlesha Jha | Rani | 1987 |
| Pāṇḍavavaṃśa tathā | Durgawati | |
| Tatkālīna Sāmsakṛtika | Vishwavidyalaya, | |
| Itihāsa. | Jabalpur | |

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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|-------------------------------------------------------------------|---------------|--------------|
| 5. Agrarian System of the Rāṣṭrakūṭas of the Daccan. | S.N. Lal | J.N.U. Delhi |
| 6. Social Processes in Proto-historic and Early Historic Gujarat. | Supriya Varma | J.N.U. Delhi |
| 7. History of the Tomaras upto A.D. 1200. | Iqbal Singh | Kurukshetra |

VII. INDIA AND THE WORLD

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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|-------------------------------------------------------|-------------------|--------|
| 1. Ritual Drink in the Iranian and Indian Tradition. | N.S. Taraporewala | Bombay |
| 2. Chinese Travellers in India : A Comparative Study. | V.H. Chaorpayar | Nagpur |

VIII. LAW, POLITY AND ADMINISTRATION

Ph.D./D.Phil. (Degree Awarded)

- | | | |
|-----------------------------------|--------------|------------------------------------------------------------|
| 1. Bimbisāra aura Unakī Kuṭanīti. | Arpita Sinha | Rani Durga- 1986
wati Vishwa-
vidyalaya,
Jabalpur |
|-----------------------------------|--------------|------------------------------------------------------------|

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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|-------------------------------------------------------------|-----------------|----------------------------------|
| 2. Sanskrit ke Pramukha Kāvyon men Nirūpita Rājadharmā. | Asha Trivedi | Jaipur |
| 3. Somadeva ki Rājanīti- Sūtron kā Ālocanātmaka Pariśīlana. | Prakash Dwivedi | Kashi
Vidyapeeth,
Varanasi |

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|-------------------------------------------------------------------|-------------------|--------------------------------------------------------|
| 4. Vālmikiya Rāmāyaṇa ke Pariprekṣya men Daṇḍa-nti ki Avadhārāṇā. | Ram Vilasa Yadava | Lalit Narayan
Uni.,
Mithila |
| 5. System of Public Administration under the Mauryas. | Sadhana Dixit | Rani
Durgawati
Vishwa-
vidyalaya,
Jabalpur |

IX. LINGUISTICS AND GRAMMAR

Ph.D./D Phil. (Degrees Awarded)

- | | | | |
|----------------------------------------------------------|--------------------|---------|------|
| 1. Grammatical Concepts in Alamkāraśāstra. | Ramnarayan Mishra | Bombay | 1986 |
| 2. Semantics of Assamese. | Bhagaban Ch. Moral | Gauhati | 1986 |
| 3. The Rāmāyaṇa of Mādhava Kandali : A Linguistic Study. | Lilabati Saikia | Gauhati | 1986 |
| 4. Śrī Rāmāyaṇa Darśana — A Linguistic Study. | R. Ramakrishna | Mysore | 1987 |

Subjects on which Research is being Conducted Ph.D./D.Phil.

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|---------------------------------------------------------------------------------------------|---------------------------|-------------|
| 5. Vākyapadiya (Brahma-kāṇḍa) : Eka Samikṣātmaka Adhyayana. | Kamdev Jha | Kurukshetra |
| 6. Kaśikātsna. Pāṇinīya aura Kātantra Dhātupāṭhōn kā Tulanātmaka Adhyayana. | Om Parkash
Sharma | Kurukshetra |
| 7. A Comparative Study of Kṛdanta Prakaraṇas of Aṣṭādhyāyī and Haima-Śabdānuśāsana. | Savita Sharma | Kurukshetra |
| 8. Kaṇḍabhaṭṭa-kṛta Vai-yākaraṇabhūṣaṇasāra : Eka Samikṣātmaka Adhyayana. | Uday Ram | Kurukshetra |
| 9. Sanskrit-Vyākaraṇa men Lakārārtha - Vivecana (Nāgeśabhaṭṭa ki Mañjūṣā ke Sandarbha men). | Virendra Kumar | Kurukshetra |
| 10. Kannadadalli Videśi Śabdagaṇu : Ondu Adhyayana. (Kannada). | B. G. Kanakesha
Murthi | Mysore |

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|----------------------------------------------------------------------------------------------------------------------------------|-----------------------|-----------------------------|
| 11. Comparative Study of Nāḍavar Kannada Dialects. | Laxmidas Nayak | Mysore |
| 12. Kollegal Kannada - A Study. (Kannada). | S. Subbappa | Mysore |
| 13. Anekat Kannada Dvibhāśikate (Kannada). | Sujnana Murthy | Mysore |
| 14. Dravidian Compounds : A Study. | Taro Iemoto | Mysore |
| 15. A Linguistic Analysis of Koya (Kullure) of Madhya Pradesh. | P.D. Nimsarkar | Nagpur |
| 16. A Linguistic Study of Agricultural Terminology in Khandesh. | R.S. Suryavanshi | Nagpur |
| 17. Śabda-Vedha : A Study of the Function of Words in Sanskrit Grammar and Literature with Special Reference to Mammaṭa's Works. | Veena V. Gadre | Nagpur |
| 18. Kriyā in Pañcarātra and Vaikhānasa Āgamas-A Critical Study. | S.B.S. Bhattaracharya | Venkateswara Uni., Tirupati |

X. LITERATURE AND RHETORICS

D Litt. (Degree Awarded)

- | | | | |
|-----------------------------------------------|------------------|--------|------|
| 1. Cultural Aspects of the Age of Bhavabhūti. | Prakash M. Pande | Nagpur | 1987 |
|-----------------------------------------------|------------------|--------|------|

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|------------------------------------------------------|------------------------|----------|------|
| 2. Hāsa, Hāsyā and Prahāsana. | S. Srinivasulu | Andhara | 1986 |
| 3. A Study of Satpratipakṣa. | S. Subrahmanyam | Andhra | 1986 |
| 4. A Study of Vṛttis in Sanskrit. | S.T.K.S. Rangacharyulu | | |
| 5. A Literary Study of the Works of Śrī Śaṅkaradeva. | Punya Barua | Gauhati | 1986 |
| 6. Element of History in Sanskrit Nāṭya-Sāhitya. | R.P. Mehta | Gujarata | 1986 |
| 7. Damana Mañjarī Nāṭikā-Sampādana evaṃ Samīkṣaṇa. | Kamal Kanta Dadhicha | Jaipur | 1986 |

8. Bhāratīya Saundarya Śāstra ke Pariprekṣya men Mahākavi Bhavabhūti ki Nāṭya Kṛtiyon kā Vivecanātmaka Adhyayana. Kaushalya Sharma Jaipur 1986
9. Mahākavi Kālidāsa ki Kṛtiyon men Jīvana-Mūlya. Madhu Chandana Jaipur 1936
10. Vīra Rasa ke Pariprekṣya men Ratnākarakṛta Hara-vijaya Mahākāvya kā Samālocanātmaka Adhyayana. Sandhya Bhatnagar Jaipur 1986
11. Ācārya Abhinavagupta ki Kṛtiyon men Ātmasākṣātkāra kā Svarūpa. Kiran Bala Jammu 1986
12. Bhārata Campū-Vimarṣa. Rama Shankar Tripathi Kashi Vidya-peeth, Varanasi 1986
13. Rāvaṇa-Vadha aur Jānaki-Haraṇa kā Tulanātmaka Adhyayana. Shambhu Nath Singh Kashi Vidya-peeth, Varanasi 1986
14. Murāri kṛta Anargharāghava kā Nāṭya Śāstrīya Adhyayana. Kamla Devi Kurukshetra 1986
15. Mahāmahopādhyāya-Hariharopādhyāyasya Racanānām Samīkṣātmakamadhyayanam. Bhaktinath Jha Lalit Narayana Uni., Mithila 1986
16. Kaviśekhara Badarīnātha Jhā evam unakā Guṇaśvara-Caritacampū Kāvya. Kumar Kant Jha Lalit Narayana Uni., Mithila 1986
17. Mahāmahopādhyāya-gokulanāthopādhyāya-pādānām Sanskrit Kāvya-sāhityevadānam. Vijaya Chandra Jha Lalit Narayana Uni., Mithila 1986
18. A Critical Study of the Lokatīkā of Abhinavagupta. Svapnagandha S. Khatri Nagpur 1986
19. Nāṭya-Śāstrīya Paramparā men Bhāvaprakāśana-Eka Adhyayana. Rakesh Kumar Punjabi 1986
20. Tāpasa Vatsarāja kā Nāṭyaśāstrīya Adhyayana. Alpina Dube Saugar 1986
21. Gaura Kṛṣṇodaya Mahākāvyaṃ Saṃskaraṇam Anuśīlanāṇca. Khagendra Patra Saugar 1986

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|----------------------------------------------------------------------------------------------------------------|-------------------------------|---------------------------------|------|
| 22. Sanskrit Sāhitya men
Ākāśavāṇī. | R.S. Agnihotri | Saugar | 1986 |
| 23. Mahābhārata kā Kāvya
Saundarya. | Sarla Dube | Saugar | 1986 |
| 24. Jaina Campū Kāvya. | Shiva Sramana | Saugar | 1986 |
| 25. Minor Rasas in Sanskrit
Literature. | E.V. Satyanarayana
Murti | Andhra | 1987 |
| 26. Paṇḍit Perī Sūryanārā-
yana Śāstri and His Works. | K. Satyanarayana
Murti | Andhra | 1987 |
| 27. Impact of Other Śāstras
on Alaṅkāra Śāstra. | G. Suryanarayana
Murti | Andhra | 1987 |
| 28. A Study of Tata Subba-
rāyaśāstri and His Works. | S.L.P. Anjaneya
Sarma | Andhra | 1987 |
| 29. A Study of Saubhāgya
Bhāskaram of Bhāskara-
rāya. | S.V. Subrahmanyam | Andhra | 1987 |
| 30. Gītagovinda se Prabhāvita
Paravartī Sanskrit Gīta-
kāvyon kā Samikṣātmaka
Adhyayana. | Ramesh Chander
Chavara | Indore | 1987 |
| 31. Bhāratīya Kalāśāstra ke
Pariprekṣya men Śrī
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kā Vivecanātmaka
Adhyayana. | Deepa Pant | Jaipur | 1987 |
| 32. Jayavarṇsa Mahākāvya kā
Tulanātmaka evam Samā-
locanātmaka Adhyayana. | Maya Bansal | Jaipur | 1987 |
| 33. Daśakaṇṭhāvadham
Ekamadhyayanam. | Purilal Sharma | Jaipur | 1987 |
| 34. Mṛcchakaṭīkam ke Pātron
kā Manoviśleṣaṇātmaka
Adhyayana. | Satyam Goswamy | Jaipur | 1987 |
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ana Sāhitye Vyāṅgyavidhā. | Radha Rani | Jaipur | 1987 |
| 36. Rāmakathopajīvī Nāṭakon
men Strīpātra. | Avadhesh Narayan
Upadhyaya | Kashi Vidya-
peeth, Varanasi | 1987 |
| 37. Kāvya Prakāśa aura
Sāhitya Darpaṇa kā
Tulanātmaka Adhyayana. | Jaya Shankar Ojha | Kashi Vidya-
peeth, Varanasi | 1987 |
| 38. Sāhitya-Darpaṇa kā
Ālocanātmaka Anuśīlana. | Kailash Dube | Kashi Vidya-
peeth, Varanasi | 1987 |
| 39. Pūrvī evam Pāścīmī
Nāṭya Siddhānton evam
Śilpon kā Tulanātmaka
Adhyayana. | Sharda Singh | Kashi Vidya-
peeth, Varanasi | 1987 |

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| 40. Unnīsavīn-Bīsavīn
Śatābdī ke Haryana ke
Sanskrit Mahākāvyaon kā
Samīkṣātmaka Adhyayana. | Rameshwar Dutt
Sharma | Kurukshetra | 1987 |
| 41. Sanskrit Sāhitya Śāstra
men Kavi aur Kaviśikṣā. | Suchitra | Kurukshetra | 1987 |
| 42. Mahāmahopādhyāya
Gokulanātha Viracita
Mudita Madālasā
Nāṭaka : Eka Samīkṣā. | Renuka Sinha | Lalit
Narayana
Uni., Mithila | 1987 |
| 43. Bārahavīn-terahavīn
Śatābdī ke Sanskrit
Nāṭyasāhitya men Samāj-
acitraṇa. | Jit Singh | Punjabi | 1987 |
| 44. Caudavīn Śatābdī Īsvī
taka ke Sanskrit Nāṭaka
evam Nāṭyaśāstriya
Prayoga kā Pārasparika
Prabhāvagrahaṇa
(Sāṁskṛtika Cetanā ke
Sandarbha men). | Prem Kumari | Punjabi | 1987 |
| 45. Treatment of Nature in
Bāṇabhaṭṭa's works. | Rajinder Kumar | Punjabi | 1987 |
| 46. Sanskrit Rūpakon men
Prakaraṇa kā Vikāsa. | Abha Babele | Saugar | 1987 |

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| 47. Lakṣmaṇa in Rāmāyaṇa
Plays : A Study. | Kishorkumar
Govindlal Dave | Baroda |
| 48. Rasa Studies of Mālatī-
mādhava of Bhavabhūti. | Namita C. Desai | Bombay |
| 49. Poetic Composition—Its
Cause and Purpose. | N.N. Joshi | Bombay |
| 50. Comparative Study of the
Thoughts of Śaṅkaradeva
and Tulasīdāsa. | Bhupendra Nath
Roy | Gauhati |
| 51. A Critical Study of the
Sixth Chapter of the
Sāhitya Darpaṇa. | Dibakar Sharma | Gauhati |
| 52. Bhāva (Emotion) in
Sanskrit poetics. | Basant Jaitli | Jaipur |
| 53. Dr. Reva Prasada
Dvivedi : Vyaktitva evam
Kṛtitva. | Bela Handa | Jaipur |
| 54. Svachchanda Tantra kā
Pariśīlana. | Duli Chand Sharma | Jaipur |

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| 55. Dr. Brahmānanda Sharma : Vyaktitva evam Kṛtitva. | Govind Ram Sharma | Jaipur |
| 56. Rājasthāna kā Svātantryottara Sanskrit Rūpaka Sāhitya. | Harmala Rebari | Jaipur |
| 57. Sanatkumārācārikārtam Mahākāvya Eka Adhyayana. | Manorama Jain | Jaipur |
| 58. Prācīna Sanskrit Nāṭakon men Adbhuta Rasa kā Kāvya Śāstriya Vivecana (Bhāsa se Jayadeva taka). | Minu Saxsena | Jaipur |
| 59. Aucitya Siddhānta ke Āloka men Ācārya Kṣemendra ke Daśavaiāracaritam kā Adhyayana. | Mohan Lal Sharma | Jaipur |
| 60. Pāścātya Śāstriya Samīkṣā ke Āloka men Kālidāsa ke Kāvyon kā Pariśilana. | Nathu Lal Suman | Jaipur |
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| 62. Śrī Madhukara Śāstri kī Kṛtiyon kā Samālocanātmaka Adhyayana. | Rama Sharma | Jaipur |
| 63. Paṇḍita Śrī Niwāsa Śāstri kā Sanskrit kō Yogadāna. | Suresh Kumar Sharma | Jaipur |
| 64. Kavi Paṇḍita Śrīnivāsa Śāstri kā Sanskrit Sāhitya men Yogadāna. | Sarvesh Kumar Sharma | Jaipur |
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74. Vālmīkiya Rāmāyaṇa men Karuṇa-Rasaṇiṣapatti—Vivecanātmaka Adhyayana. Ashok Kumar Mishra Kashi Vidya-peeth, Varanasi
75. Vastu-Vidhāna kī Dr̥ṣṭi se Bhāsa, Kālidāsa, Bhaṭṭ Nārāyaṇa, Rājeśvara ke Mahābhārataśr̥ta Nāṭa-kon kā Ālocanātmaka Anuśilana. Bechan Singh Yadav Kashi Vidya-peeth, Varanasi
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84. Kṛṣṇaparaka Mukta Kāvyon kā Samīkṣātmaka Adhyayana. Pradeep Kumar Mishra Kashi Vidya-peeth, Varanasi

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| 85. Paṇḍitarāja Jagannātha
kā Bhakti Kāvya. | Pradipa Kumar
Shukla | Kashi Vidya-
peeth, Varanasi |
| 86. Sanskrit Sāhitya men
Sītā-Tyāga-Prasaṅga-
Pramukha Kṛtiyon ke
Ādhāra para Paṇḍīlana. | Prem Lata
Srivastava | Kashi Vidya-
peeth, Varanasi |
| 87. Sanskrit ke Mukhya
Kāvyon men Kavi-
Samayon kā Vinīyoga. | Ramjeet Upadhyaya | Kashi Vidya-
peeth, Varanasi |
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Sahṛdayānanda Mahā-
kāvyā kā Eka Paṇḍīlana. | Shiv Prasad Mishra | Kashi Vidya-
peeth, Varanasi |
| 89. Bhāṣas and their Impres-
sion on Recent Dramas
(Marathi). | Uday Kumar
Deendayal | Kolhapur |
| 90. Rasa kā Svarūpa
Paṇḍitarāja Jagannātha
kī rīṣṭi men. | Daya Kishan Sharma | Kurukshetra |
| 91. Mathura Prasada
Dikshita kṛta Nāṭakon kā
Adhyayana. | Raj Krishna | Kurukshetra |
| 92. Anantabhatta-Viracita
Campūbhāratam : Eka
Samīkṣātmaka Adhyayana. | Renu | Kurukshetra |
| 93. Pārijātaharāṇa
Campū kā
Āiocanātmaka
Paṇḍīlana. | Anila Kumar
Tiwari | Lalit Narayana
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Mithila |
| 94. Śivānīārṇava
Mahākāvya kā
Samīkṣātmaka
Adhyayana. | Bhaktikar Jha | Lalit Narayana
Uni.,
Mithila |
| 95. Daśakumāracarita :
Eka Paṇḍīlana. | Dayanatha Thakur | Lalit Narayana
Uni.,
Mithila |
| 96. Jānarāya Campū :
Eka Samīkṣātmaka
Adhyayana. | Gurunatha Mishra | Lalit Narayana
Uni.,
Mithila |
| 97. Kavirāja Bānu-
dattaviracita
Alaṅkāratīlaka :
Eka Samīkṣātmaka
Adhyayana. | Kashinatha Jha | Lalit Narayana
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Mithila |
| 98. Maṇḍana Miśra kā
Vyaktitva evam
Kṛtitva. | Kshemanarayana
Mahato | Lalit Narayana
Uni.,
Mithila |

99. Mahāmahopādhyāya Kṛṣṇa-singha Thākura
kī Racanāon kā
Samikṣātmaka Adhyayana. Nagesh Jha Lalit Narayana
Uni.,
Mithila
100. Bhāsa ke Pratimānātaka Ramesh Lalit Narayana
kā Samikṣātmaka Chaudhary Uni.,
Adhyayana. Mithila
101. Navyālaṅkārikara Anantha Mysore
Rasa-Nirūpaṇa. Nagendra Bhat
102. Māghakaviya B. Channakisava Mysore
Śiṣupālavadham-ondū
Vimarśātmaka
Adhyayana (Kannada).
103. Karnataka's Contribution Immadi Mysore
to Sanskrit Literature. Shivabasava
Swamy
104. Bhāraviya- Satyanarayana Mysore
Kīrātārjunīya—ondū Shastri, H.V.
Adhyayana. (Kannada).
105. Sanskrit Drama : Anjalle A. Gokhale Nagpur
Compositional Skill.
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Yerkuntawar's
Literary Work :
A Critical Study.
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S.B. Varnekar.
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Anyokti Kāvya in Sanskrit.
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A Cultural Study.
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Sanskrit Literature :
A Psychological Analysis.
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kā eka Manovaijñānika Chaturvedi Bhopal
Adhyayana.
112. Sanskrit Sāhitya Hansa Chaturvedi Prachya Niketan,
men Kuntī ke Bhopal
Caritra kā Vikāsa.
113. Rasavadādi Alaṅkāra- Anju Sharma Punjabi
siddhānta evam Prayoga
(Aśvaghoṣa se Śrīharṣa
taka ke Sāhitya ke Viśiṣṭa
Sandarbha men).

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| 114. Sanskrit Sāhitya men
Rasābhāsa aura Bhāvā-
bhāsa kā Samikṣātmaka
Adhyayana. (Aśvaghoṣa se
Śrīharṣa taka ke Sāhitya
ke viśiṣṭa Sandarbha men). | Bimla Devi | Punjabi |
| 115. Mahābhārata men
Rasa-yojanā. | Indu Bala | Punjabi |
| 116. Sanskrit Sāhitya men
Svabhāvokti tathā
Atiśayokti. (Aśvaghoṣa
se Śrīharṣa taka kī
Pramukha Kṛtiyon ke
Viśeṣa Sandarbha men). | Oma Vati | Punjabi |
| 117. Dhvani-siddhānta ke
Pariprekṣya men
Kālidāsa kī Kṛtiyon kī
Samikṣā. | Parveen Narang | Punjabi |
| 118. Bhavabhūti ke Rūpakon
men Alaṅkāra Yojanā. | Sunita Rani | Punjabi |
| 119. Mahākavi Māgha kī
Bhāṣā kā Kāvyaśāstrīya
Adhyayana. | Ranjana | Punjabi |
| 120. Sanskrit Nāṭakon men
Prayoga Dharmitā. | Anil Tripathi | Saugar |
| 121. Harivaṁśa Purāṇa
ke Viṣṇu Parva kā
Kāvya-Śāstrīya
Adhyayana. | Archana Surafa | Saugar |
| 122. Sanskrit men Aṅgrejī
se Anudita Sāhitya. | Jyoti Vakhale | Saugar |
| 123. Sanskrit Nāṭakon
men Jīvana-Mūlya. | Medha Devdhar | Saugar |
| 124. Sanskrit Rūpakon men
Nandī tathā Bharata
Vākya. | Muṇnalal Mishra | Saugar |
| 125. Rāmpāñivāda kā
Nāṭya Sāhitya. | Namita Agrawal | Saugar |
| 126. Viśveśvarakṛta
Rāmacandrikā kā
Kāvyaśāstrīya
Adhyayana. | Radha Garde | Saugar |
| 127. Sanskrit Mahākāvyon
kī Dārśanika Bhūmikā. | Ramesh Chandra | Saugar |
| 128. Sanskrit Sāhitya men
Balarāma kā Caritra. | Ramgulam Chaube | Saugar |

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| 129. | Āryā Saptasatī kā
Tulanātmaka aura Āloca-
nātmaka Adhyayana. | Jagdish Bhatt | Saugar |
| 130. | Unnīsavīn-Bīsavīn Satī
men Sanskrit Kāvya
Śāstra kā Vikāsa. | Ramkumar
Khammariya | Saugar |
| 131. | Mandāramaranda Campū
ke Nāṭya-Śāstrīya Anśa
kā Vivecana | Sadhna Jain | Saugar |
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Prakarana kā Nāṭya
Śāstrīya Adhyayana. | Sharda Pathak | Saugar |
| 133. | Paṇḍita Raghunātha
Sarma : Vyaktitva evam
Kṛtva. | Shiv Kumar Mishra | Saugar |
| 134. | Sanskrit Nāṭaka men
Āhārya Abhinaya. | Smita Vakhale | Saugar |
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mahākāvya | K. Hayagreeva Sarma | Venkateswara
Uni, Tirupati |
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sūtravṛtti. | P P V D N.
Trisulapani | Venkateswara
Uni, Tirupati |
| 137. | A Study of 'Kalāpra-
pūrṇa' STG Varadācārya's
Works. | S. Panduranga Viṭhal | Venkateswara
Uni., Tirupati |

XI. MISCELLANEOUS

Ph D./D.Phil. (Degrees Awarded)

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| 1. | Plants in Yajurveda. | S. Sudarsana Sarma | Andhra | 1986 |
| 2. | A Regional Approach to
Rural Settlements Studies. | Ramanbhai
Chandulal Patel | Baroda | 1986 |
| 3. | Laukika Sanskrit Sāhitya
men Dāridrya Varṇana. | Kalpna Rastogi | Jaipur | 1986 |
| 4. | Human Resources Uti-
lization in Dhansura
Block of Patna District
(Bihar). | Braj Rajkumar Hans | Baroda | 1987 |

Subjects on which Research is being Conducted Ph.D./D.Phil.

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| 5. | Halol its Growth and
Impact on the Rural
Transformation. | N. Kenneth | Baroda |
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| 7. Sanskrit Sāhitya men Varṇita Rūpa Śṛṅgāra : Pṛṣṭhabhūmī aurā Param-parā. | Bhavana Acharya | Jaipur |
| 8. Rajasthana kā Sanskrit Patrakāritā ko Avadāna. | Jyoti Sharma | Jaipur |
| 9. Sanskrit Sāhitya men Madirā. | Lakshmi Narayan Vyas | Jaipur |
| 10. Vikramāṅka Devacaritam tathā Navasāhasāṅka Devacarita men Varṇita Rājavalbhava kā Tulanāt-maka Adhyayana. | Manju Lata Gupta | Jaipur |
| 11. Rajasthana ke Rāja Praśasti Kāvyon kā Adhyayana. | Shashi Kala Somani | Jaipur |
| 12. Kālidāsa ki Kṛtiyon men Citrita Bhāratiya Paryā-varaṇa. | Vandana Rastogi | Jaipur |
| 13. H.C. Raychaudhari as a Historian. | Harinder Pande | Kurukshetra |
| 14. Samanvaya Sāhitya kā Manovaijñānika evam Sāmājika Anuślana-Śānti ke Sandarbha men. | Sunita Jain | Prachya Niketan, Bhopal |
| 15. Harichara Caturaṅga : A Study. | G.S. Mohapatra | Sambalpur |
| 16. Aṣṭhamīmahotsava. | S.K. Srīdevi | Venkateswara Uni., Tirupati |

XII A. PHILOSOPHY AND RELIGION (BUDDHIST)

Ph.D./D.Phil. (Degrees Awarded)

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| 1. Buddha Myth and Complex the Problem of World Alienation in the Human Life Cycle. | D. Raja Ganesan | Madras | 1985 |
| 2. Bauddha Nītidarśana kā Samikṣātmaka Adhyayana. | Parashuram Tiwari | Saugar | 1986 |
| 3. Bauddha Vaicārika Paramparā men Nirvāṇa. | Vasundhra Hardikar | Saugar | 1986 |

4. Buddhist Ethics-A Philosophic Study (with Special Reference to Hinayana Buddhism). Urai Wong Khan- Mysore 1987
chantra
5. B.R. Ambedkar's Contribution to the Development of Buddhism. L.G. Meshram Nagpur 1987

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

6. The Concept of Mind in Buddhism. Sunita Devi Kurukshetra
7. Bhadant Ananda Kausalyayan's Contribution to Buddhist Literature. Indu B. Fulzele Nagpur
8. Impact of Buddhism on Indian Society. Malti M. Bodle Nagpur
9. Buddhism in Maharashtra (from Early Times to 800 A.D.): A Cultural Study. P.S. Meshram Nagpur

**XII B. PHILOSOPHY AND RELIGION
(NON-BUDDHIST)**

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1. A Study of Ratnaprabhā on Śāṅkara Bhāṣya. Durgaprasada Rao Andhra 1986
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15. Arthavādas—A Complete Study. R.R. Somayajulu Andhra 1987
16. The Krishna Cult in Assam: A Study in its Antiquity Literature and Philosophy. Jiban Ch. Pathak Gauhati 1987
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19. Śrī Vidyāraṇyara Jīvanamuktivivekade tattva Siddhāntendu Vimarśātmaka Adhyayana. (Kannada). Basavaraj P. Siddhasrama Gulbarga 1987
20. Gīrvanagīro Vaijñānike Sāhitye Bhāratiya-Darśanam. Pramila Gupta Jaipur 1987
21. Tīkākāra Rajanaka Ramakantha Kāśmīra Śaiva Darśana men. Shashi Bala Jammu 1987

22. Govindalīlāmṛta-Eka Anuśilana. Prabhu Singh Yadav Kashi 1987
Vidyapeeth,
Varanasi
23. Concept of Salvation in Hinduism and Christianity with Special Reference to Śāṅkara-Rāmānuja and Thomas Aquinas. Kanchan Saxena Lucknow 1987
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Subjects on which Research is being Conducted

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26. Nature of God in Indian Philosophy — A Critical Survey. Bhupendrabhai Ranchhodbhai Patel Baroda
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para Prabhāva (Pramukha
Santon ke Sāhitya ke
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Adhyayana (Kannada).
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Study of Her Personality
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with Special Reference to
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Śaṅkarācārya.
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bhaṭṭa : A Critical
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niṣads with Special
Reference to Śaṅkara's
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| 62. Jaina Nyāya Sammata Smṛti, Pratyabhijñā aura Tarka Pramāṇon kā Adhyayana. | Sushama Jain | Saugar |
| 63. A Study of Yogapāda of Paṇḍitarhitā in the light of Patañjali's Yogadarśana | D. Narasimha Reddy | Venkateswara Uni, Tirupati |
| 64. Nyāya Mīmāṃsāsammata Pratyakṣapramāṇa. | Lalita Chakraborty | Visva Bharati |
| 65. Paribhāṣāvṛtti of Puruṣottamaḍeva : A Critical Study. | Narendra Kumar Dāsh | Visva Bharati |

XIII. POSITIVE SCIENCE

Ph.D./D.Phil. (Degree Awarded)

- | | | | |
|-----------------------------------|--------------------|--------|------|
| 1. Jyotiṣa ko Jaipur kā Yogadāna. | Vinod Kumar Sharma | Jaipur | 1986 |
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XIV. SOCIAL AND ECONOMIC INSTITUTIONS

Ph.D./D.Phil. (Degree Awarded)

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|---------------------------------------------------|----------------------|---------|------|
| 1. The Bhāgawata Purāṇa : A Socio-Cultural Study. | Ghanakanta Bhagawati | Gauhati | 1986 |
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Subjects on which Research is being Conducted

Ph.D /D.Phil.

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|-------------------------------------------------------------------------------------------|-----------------------|----------------------------|
| 2. Philosophy of Social Change : A Critical Analysis. (with Reference to Indian Society). | Rajeshree M. Trivedi | Baroda |
| 3. Economy, Society and Polity in Telangana, C. 11th Century 13th Century. | I. Lakshmi | J.N.U., Delhi |
| 4. Gr̥hya-Sūtron men Upalabdha Prāgupanayana Samakāron kā Samikṣātmaka Anuśilana. | Anupama Sharma | Kashi Vidyapeeth, Varanasi |
| 5. Śatapatha Brāhmaṇa-sāra Vedī-Nirmāṇa-Samikṣā. | Digvijaya Nath Tiwari | Kashi Vidyapeeth, Varanasi |

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| 6. Purāṇon men Siva Vivāha – Eka Pariśilana. | Hari Mangal
Tripathi | Kashi
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Varanasi |
| 7. Śrādha kī Avadhāraṇā kā Udbhava aura Vikāsa. | Shiv Prasad
Dwivedi | Kashi
Vidyapeeth,
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| 8. Gr̥hva-Sūtron men Upalabdha Aurdhva-daihika Kṛtyon kā Pariśilana. | Vidyananda Jha | Kashi
Vidyapeeth,
Varanasi |
| 9. Arthaśāstra Kālīna Samāja : Eka Samī- kṣātmaka Adhyayana. | Chandra
Shekhar Jha | Lalit Narayana
Uni., Mithila |
| 10. Pokṣavalvya Smṛti kā Samājaśāstrīya evaṃ Sāṃskṛtika Adhyayana. | Uma Shukla | M.D.U.,
Rohtak |
| 11. Social Life as Depicted in Sanskrit Literature. (1st-16th century A.D.) | Madhuri N.
Bhaskarwar | Nagpur |
| 12. Gadādhara's Commentary on Āśvalāyana-gr̥hyasūtra : A Critical Study of Mss. | Suniti H. Guru | Nagpur |
| 13. Socio-Culture Life under the Pratihāra Period. | Parampreet Kaur | Panjab |
| 14. Sanskrit ke Loka-kathā Sāhitya men Ācārapaddhati. | Surender Kumar
Sharma | Punjabi |
| 15. Br̥hatrayī men Pratibimbīta Dharma-śāstrīya Avadhāraṇāen. | Ramji Mishra | Saugar |
| 16. Pratikarmavyavasthā | Sasidharan Pillai | Venkateswara
Uni., Tirupati |

XV. VEDIC STUDIES

Ph D./D. Phil. (Degrees Awarded)

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|-------------------------------------------------------------|----------------------|-------------|------|
| 1. A Critical Study of the Upaniṣadic Boon-based on Stories | V.G. Navangal | Baroda | 1986 |
| 2. The Concept of Rudra in Vedic Literature | Nilima Devi | Gauhati | 1986 |
| 3. Tāṇḍya Mahābrāhmaṇa- Eka Adhyayana. | Veena Rani
Khatri | Jaipur | 1986 |
| 4. Vaidika Rudra aura Swāmī Dayānanda—Eka Pariśilana. | Brij Mohan Sharma | Kurukshehra | 1986 |

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|----------------------------------------------------|--------------------|---------|------|
| 5. Growth and Evolution of Vedic Prosody. | R. Sadasiva Murti | Andhra | 1987 |
| 6. Yāska's Nirukta : A Comprehensive Study. | Nalini Davee Misra | Gauhati | 1987 |
| 7. Ṛgveda ke Uṣas Sūkton ki Vaicārīka Prsthabhūmi. | Veena Chaudhari | Jaipur | 1987 |

**Subjects on which Research is being Conducted
Ph.D./D. Phil.**

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| 8. Upaniṣadic Literature and its Influence on Tagore | Jayasree Sarkar | Calcutta |
| 9. Ṛgveda-Prātiśākhya and Pāṇinian Grammar—A Comprehensive Study. | Nirmali Das | Gauhati |
| 10. A Critical Study of the Concept of the Vedic Deities. | Sudhendra Mohan Bhadra | Gauhati |
| 11. Śatapatha Brāhmaṇa men Sṛṣṭividhā. | J C. Narayanan | Jaipur |
| 12. Taittīyīya Āraṇyaka : Eka Adhyayana. | Ram Gopal Sharma | Jaipur |
| 13. Sāmaveda kā Adhyayana. | Pratibha | Jammu |
| 14. Darśapauruṣamāsa-Pratīkātma Adhyayana. | Jagannath Guragai | Kashi
Vidyapeeth,
Varanasi |
| 15. Kathopaniṣad ki Advaita Vedānta aur Viśiṣṭādvaita Vedānta Siddhānton ke anusāra ki gayī Vyākhyāon kā Vivecanātma Adhyayana. | Usha Kumari | Kashi
Vidyapeeth,
Varanasi |
| 16. Reflexion of the Vedic and Epic Dates | Meena Patil | Kolhapur |
| 17. Atharvaveda Prātiśākhya evam Aṣṭādhyāyī kā Tulanātma Adhyayana. | Mast Ram Sharma | Kurukshetra |
| 18. Concept of Jātavedas in Vedic Literature. | Sachidananda Mahapatra | Kurukshetra |
| 19. Mitra aur Varuṇa kā Svarūpa : Dayānanda-kṛta Yajurveda-Bhāṣya ke Viśeṣa Sandarbhamen. | Satish Kumar Sharma | Kurukshetra |
| 20. Ṛgveda ke Dvītiya Maṇḍala ke Ṛṣi, Devatā, Chanda tathā Viniyoga | Udayavir Singh Punia | Kurukshetra |

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maka Adhyayana.**

21. Mukhya Upaniṣadon Subhash Chander M.D.U.,
men Sṛṣṭi Prakriyā kā Rohtak
Dārśanika Vivecana.
22. A Historical Approach Roshan Gupta Panjab
to the Myths and
Legends of the Vedas.

RESEARCH INSTITUTIONS IN INDIA

GAUHATI

At present a minor research project approved by U.G.C. on "Bhakti Literature in Assamese" is in progress in the Gauhati University. Prof. Dr. Mukanda Madhava Sharma is investigator.

MYSORE

The University has started data collection for "the language of Advertisement in Kannada" and "Chamarsangar Kannada : A Study" in the guidance of Dr. R. Ramakrishna, Deptt. of Linguistics.

The Academy of Sanskrit Research Melkote-Karnataka has completed the following project works on Philosophy.

1. Viśiṣṭādvaita Kośa project, Vol. II (Sanskrit), Pub. 1986.
2. Works of Rāmānujācārya, Śrī bhāṣyam (Sanskrit) Vol. I, 1986, Vol. II, 1987.
3. A Critical Edition of Upaniṣads Kenopaniṣad (Sanskrit) 1986.
4. Bibliography of Vedānta (in progress).

'Sanskrit Sources of Karnataka History (Epigraphical)' under ICHR Project, has been completed in 1986 by Dr. R.S. Shivaganesha Murthy, Deptt. of Sanskrit.

BOOKS RECEIVED

1. Tārāyaṇa (Tārāgaṇa) H.C. Bhayani L.D. Institute of Indology,
(Prakrit text). Ahmedabad-9.
2. Padamsundarasūri's D.P. Raval L.D. Institute of Indology,
Yadusundaramahā- Ahmedabad-9.
kāvyā.
3. Jñānapramodagaṇi's R.S. Betai L.D. Institute of Indology,
Jñānapramodikā. Ahmedabad-9.
4. Vasudevahimḍi H C. Bhayani & L.D. Institute of Indology,
Madhyama Khaṇḍa. R.M. Shah Ahmedabad-9.
5. Vardhamāna Sūri's Rupendra Kumar L.D. Institute of Indology,
Jugāijijimḍa-Cariya Pagaria Ahmedabad-9.
6. Padmasundara-sūri's Kshama Munshi L.D. Institute of Indology,
Pārśvanāthacarita- Ahmedabad-9.
mahā Kāvya with
Hindi translation.
7. Śrī śāntinātha caritra Nagin J. Shah L.D. Institute of Indology,
citraṭṭikā. Ahmedabad-9.
8. Dāna : Gift System Vijaya Nath Munshiram Manoharlal
in Ancient India Pvt. Ltd., 54, Rani Jhansi
(c. 600 B.C. to A.D. Road, New Delhi.
300) - A Socio-economic Perspective.
9. Urban Decay in India R.S. Sharma Munshiram Manoharlal
(c. 300-c. 1000). Pvt. Ltd., 54, Rani Jhansi
Road, New Delhi.
10. The Vedāntasūtras M. Rangacharya Munshiram Manoharlal
with the Śrībhāṣya & M.B. Varada- Pvt. Ltd., 54 Rani Jhansi
of Rāmānujācārya. raja Aiyangar Road, New Delhi.
11. Jaina Darśana men Surekha Shri The Vichakshana Smṛity
Samyaktva kā Swa- Prakashana, Jaipur.
rūpa,

12. Yamunācārya's Samvitsiddhi. Roque Mesquita Osterreichischen Akademie der Wissenschaften Wien.
13. Sati-Historical and Phenomenological Essays. Arvind Sharma with Ajit Ray Motilal Banarsidass, Delhi.
14. Kaushala's Lilāvai-Kahā. S.T. Nimkar Prakrit Vidya Mandal, Ahmedabad-9.
15. A Critical Study of Purusottamdeva's Laghu-paribhāṣāvṛtti. Vasanta Kumar Manubhai Bhatt Gujarat University, Ahmedabad-380009.
16. Laughing Matters (Comic Tradition in India). Lee Siegel Motilal Banarsidass, Delhi.
17. Astrological Key in Mahābhārata. Paule Lerner Motilal Banarsidass, Delhi.
18. Aṣṭādhyāyī of Pāṇini. S.M. Katre Motilal Banarsidass, Delhi.
19. Pāṇḍulipi Paricaya. Ayodhya Chandra Dass S.C. Chand and Co., Ram Nagar, New Delhi.
20. Jinasamudra's Commentary on The Raghuvamśa of Kālidāsa. Tapasvi Nandi Gujarat Sahitya Academi, Gandhi Nagar-382017.

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